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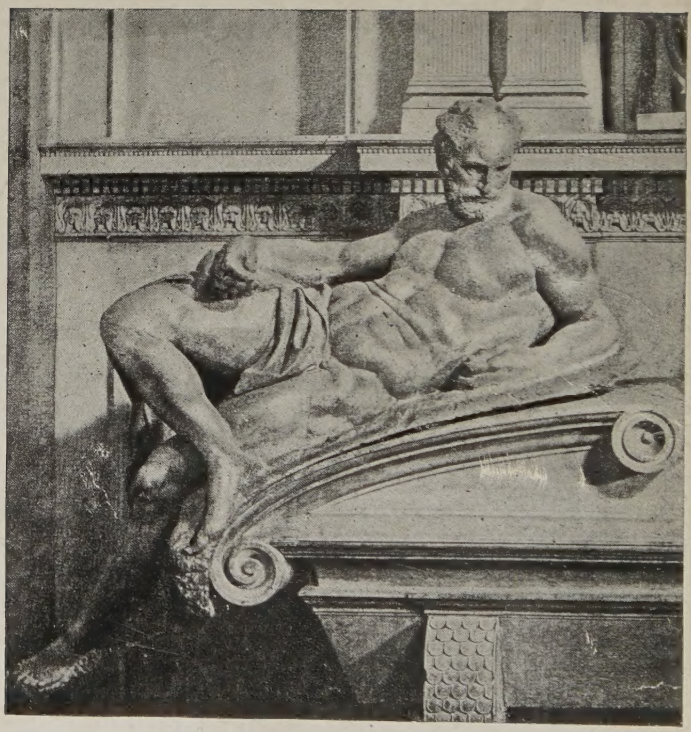
A SHORT HISTORY OF ART



"EVENING," ACCOMPANYING FIGURE "DAWN," ON THE TOMB OF LORENZO DE MEDICI, IN CHURCH OF SAN LORENZO, FLORENCE.

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A SHORT HISTORY OF ART

BY

JULIA B. DE FOREST

EDITED, REVISED, AND LARGELY REWRITTEN BY

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Author of
"How to Study Pictures," "The Story of French Painting," etc.

WITH 289 ILLUSTRATIONS

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A SHORT HISTORY OF ART

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PRIMITIVE ART

It used to be customary to divide the stages of primitive civilisation into the Rough Stone Age, the Polished Stone Age, the Bronze Age, and the Iron Age. But such division has been abandoned, because these Ages are not found to have been occurring at the same time in different parts of the world. For example, when the white man reached the continent of America he found the Indians still in the Stone Age. The best that can be said of the division is that it marks the stages of development among certain people, in certain countries.

The Art of every people grew, firstly, out of its necessities of making a living, and, secondly, in response to its beliefs and ideals. It needed tools to help it to till the soil, vessels to hold its food and drink, weapons to kill game and to make war on its enemies. It began by using some product of nature—a sharp-pointed stone, for example. By degrees it learned to shape the rude product so as to fit it better to the required purpose. Later it discovered how to mingle certain products of nature and by the action of fire or otherwise to manufacture a material; as in the case of bronze. The metal was soft and easily beaten into shape, though as easily bent and broken in use. Accordingly, the ingenuity of man devised the harder and more reliable material of iron. Meanwhile, he had learned how to model in clay vessels of daily utility, baking them first in the sun and later in ovens.

The individuals who made these various discoveries and developed them must have been held in high honour by the rest of the people. They were creators; in their way, gods.

Such was the beginning of the artist. He was the inventor and the maker; and by degrees another maker, a poet—for that is the meaning of the title " poet "—arose and made the poems and sagas of the people. And there were other makers or artists who invented the art of weaving.

Further, it was only a question of time before men ceased to be satisfied with the utility of the objects made. They began to display their pride in their art and their joy of work in decorating the objects, with raised ornaments or incised ornaments, or with colour. The designs were of two kinds: representations, at first crude, of objects of nature; and invented designs, often suggested by the interlace of weaving, or by the repetitions of forms in nature, such as the growth of leaves upon a stalk.

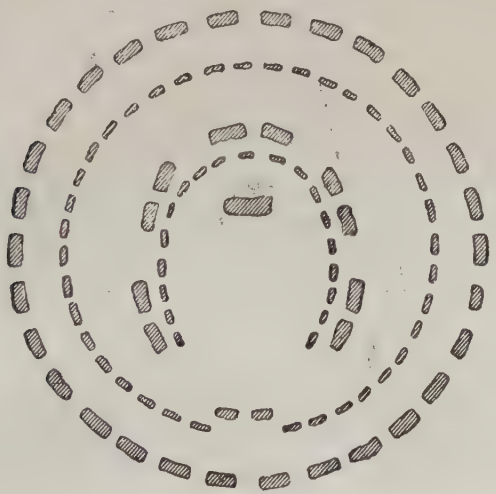
Meanwhile, as man developed he became more and more desirous that all memory of him should not perish utterly from the earth. He began to raise monumental structures; temples to the honour of his gods; tombs to his own belief in a future life, and fine palaces to the glorification of the rulers in this life. Thus Architecture was born; and in the decoration of it Sculpture and Painting reached higher possibilities of grandeur, while at the same time the importance of vessels employed in these buildings gave an impetus to the various Arts of Craftsmanship.

Here we have in brief the rudimentary evolution of Art out of the Life of Man. For Art is not a thing separated from Life or merely a phase of it, as is too often supposed to-day. It is the product of the very instinct of Life itself, working naturally in the primitive mind of man, and constantly growing finer as the mind of a people advances in civilisation. If some people in our day have no instinct for Art, it is simply because they are not as civilised as the civilisation in which they happen to find themselves. Their instinct has been blunted; they are, in this respect, inferior

to the primitive man. Nature has been distorted by sophistication.

Sources of Knowledge

We are dependent for our actual knowledge of primitive development chiefly upon the remains of monumental struc-



PLAN OF STONEHENGE
Concentric Circles and Centre Stone, Presumably an Altar

tures and the objects which have been buried in them. The latter include implements of war and chase and objects of ceremonial use and of every-day utility. Foremost in interest and beauty are the treasures of the art of the potter, the discovery of which, especially in the deserts of central Asia, has been one of the greatest triumphs of modern archæological research.

The simplest form of primitive monumental structures was the mound or tumulus, which survives in varied styles in different parts of the world. There are many in North

America, which served as burial-places for one or more persons, and seem to have been intended to be or to have become the centres of the religious and ceremonial life of the people. Often, as in the case of the Altun-Oba sepulchre, near Ketsch, Crimea, they contain a sepulchral chamber, entered by a passageway. These were formed of large stones, firmly joined together; while the exterior of the mound was also

THE TEOCALLI OF GUATUSCO
Pyramidal and Constructed of *Cut* Stone

held in place by a continuous layer of stones, which formed a facing to the earth.

Next appears the structure, built without the aid of earth, of upright monoliths, surmounted by a huge stone. They consisted either of a few uprights, supporting a flat stone in the manner of a gigantic table, or of more elaborate structures, like that of Stonehenge in England, where the monoliths were arranged in concentric circles and topped by a continuous circle of stones. These of various size and degrees of elaboration are found in Scandinavia, England,

reland, North Germany; and also in India, Asia Minor, gypt, the north coast of Africa, and the region around ne Atlas Mountains.

The general design of these is based on the principle of osts and lintels; but sometimes, as at Delos, the horizontal op stone is replaced by two, supporting each other at an ngle, thus forming the rudimentary arch.

The further stage comes when cut and polished stone is ubstituted for the unhewn monoliths. Central America,

VESSELS OF THE BRONZE PERIOD

f, Cooking Vessels; *a*, *b*, *d*, *e*, Vessels for Food Richly Ornamented with Incised or Raised Patterns; *g*, Details of the Patterns

Iexico, and Peru yield many examples of these structures; hich preserve the mound character. Sometimes they show flight of steps on one at least of the sides, marking a stage owards the development of the pyramid. These are seen in ne Teocalli of Guatusco, where the pyramidal structure is runcated and surmounted by a building, which may have een both tomb and temple In many instances the pyram-

idal form broadened out into a series of terraces by which ascent was made to the tomb or temple at the top.

It is noticeable that the sculptural embellishments of those early temple-tombs in Mexico and Central America not only involve monstrous and horrible forms, but are overdone. The character and form of the building are overwhelmed in the superabundance of accessory decoration.

Abundant examples of pottery have been found in the cemeteries of Peru, and in the ceremonial villages of Arizona and New Mexico. These resemble in decorative design the textile fabrics and carved wooden objects made during the nineteenth century in the islands of the Pacific; thus showing that the inhabitants of the latter were in a corresponding stage of development to that attained much earlier by the North American Indians.

N Egyptian art we find architecture, sculpture, and paint-ng well developed and under definite rules.

It has been said with truth that "the Nile is Egypt." For the alluvial deposit, annually renewed by the river's flood, has alone made agriculture possible. Meanwhile, the nature of the country reacted on the people. Compelled to utilise the water by canals and irrigation, they developed remarkable engineering skill and practical capacity, as well as a habit of hard and persistent toil. The need also of anticipating the approach of the floods led them to astronomical studies, to which they added the study of geometry and other sciences. Further, the fact that throughout its course of nearly a thousand miles the river has no tributaries whatever, and that it is flanked by mountain ranges, beyond which is the desert, tended to isolate the people and breed in them a character of self-reliance and exclusiveness.

The race is supposed to have migrated from Asia across the Isthmus of Suez, and the early sculpture reveals a sinewy, slender, elastic type. "Breast and shoulders are without roundness, broad and powerful; arms, long and muscular; legs, inclined to leanness. The character of the head is firm and masterful. Later, however, the influence of Syrian and Semitic captives from successful wars affected the type. The form of the skull is flat, and this, joined to a low and receding brow, gives a suggestion of a lack of ideality. The small eyes, oval and obliquely set, have an expression of alertness and cunning. The nose is delicate and curved, between high cheek-bones, and the lips are voluptuous and drawn up at the corners: the whole face having an air of sensuous love of ease."—LÜBKE.

Sources of History

Our knowledge of Egyptian history is derived from Greek and Roman authors, from a list of kings drawn up by an Egyptian priest Manetho, who lived in the third century before Christ, and from inscriptions on the monuments themselves. The last were deciphered by means of the Rosetta stone, now in the British Museum, which was found by a French soldier near Rosetta, in Egypt, in 1799. It is of black basalt and contains a copy of a decree promulgated by the priests in 195 B.C., inscribed in three forms of writing: the hieroglyphic or picture-writing of the priests, the demotic writing of the people, and the Greek, which formed the key to the others.

There is diversity of opinion between scholars as to the date of the accession of Menes, the first Egyptian king whose name we know. Some believe that the dynasties mentioned by Manetho succeeded one another; others, that they were contemporaneous in different parts of the country. A table is given on p. 22, in which the important authorities for the chronology are noted, and the great monuments of Egyptian art are named in connection with the dynasties to which they are ascribed.

The religious belief of the Egyptian was rooted in a polytheistic system, the forms of which were, for the most part, only symbols of events and circumstances connected with the peculiar nature of the country. Thus the gods were represented in the form of the Pharaoh, who was himself esteemed a god and worshipped after death; but to the upper part of the figure, and especially to the head, was given the form of a distinct animal or bird.

Each temple was dedicated to a triad of gods,—the father, the mother, and the son; and different triads were worshipped in different places. At Thebes, Ammon, and at Memphis, Phtah was looked upon as the father of gods and men. Only

THE SPHINX, THEBES

Representing the God, Armachis; 65 feet high.

RESTORED TEMPLE OF KARNAK

Showing probable construction of the roof and how the main hypostyle hall was lighted.

Osiris, the god of the world of departed spirits, was honoured in all parts of the country, every devout Egyptian speaking of the dead as "in Osiris." The transmigration of souls was one of the chief features of belief, and embalming the dead was a religious duty.

The Egyptians believed in a perpetual existence after death, and in the separate life of the spirit; and, further, in a double, or more spiritual body—the "Ka," for whose sake the earthly body must be preserved against the time when the "Ka" might seek its own earthly home. Hence their extraordinary care for the dead and their systematic reverence for tombs.

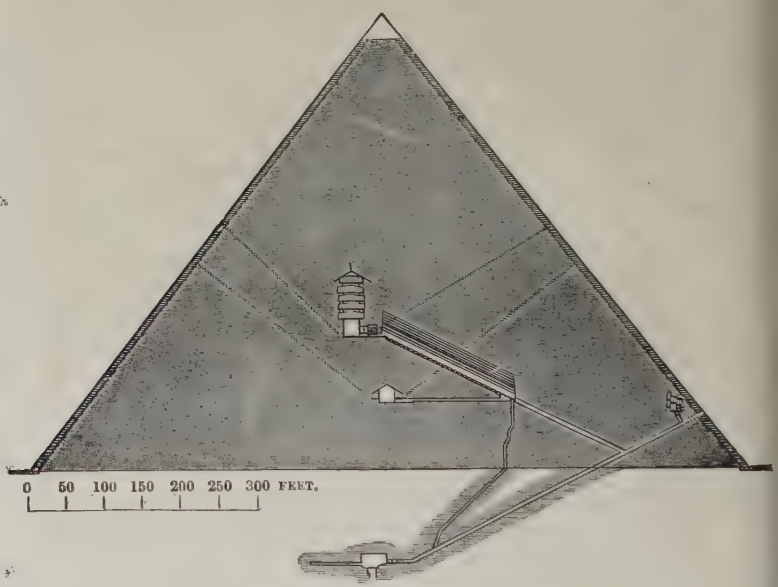
The ancient cities of Egypt are "heaps": and we have only one example of palace architecture,—that of Rameses III. at Medinet-Abu. The land, however, is rich in ruins of tombs and temples. There are three distinct varieties of tombs: the first and most important are Pyramids.

Pyramids

It is said that the step-shaped Pyramid of Sakkarah is more ancient than the Pyramids of Gizeh, which are situated in one of the necropoli or burial-places of the ancient city of Memphis. Before studying the construction of the largest Pyramid, we must settle it in our minds that it is but a gigantic tomb among many hundreds of smaller tombs of the same description. It was to the others what Cheops was to his subjects; for Egyptian art, in architecture as in sculpture, expressed power and superiority by size.

The surroundings of the Pyramids are desert sands, dismantled brick walls, human bones bleaching in the sun, and desolation, which tell us we are in the region of the dead. Near the eastern façade of each Pyramid was a temple, probably for funeral rites. The world-renowned Sphinx, a figure sixty-five feet high, cut from the solid rock, and representing

the god Armachis, is about nine hundred feet southeast of the Pyramid of Cheops, and is older than the Pyramid itself. The Great Pyramid (Cheops), which will serve as an example of all the rest, was built in steps, and then covered with a smooth casing from the top down. This casing has disappeared. The entrance to the Pyramid was originally con-



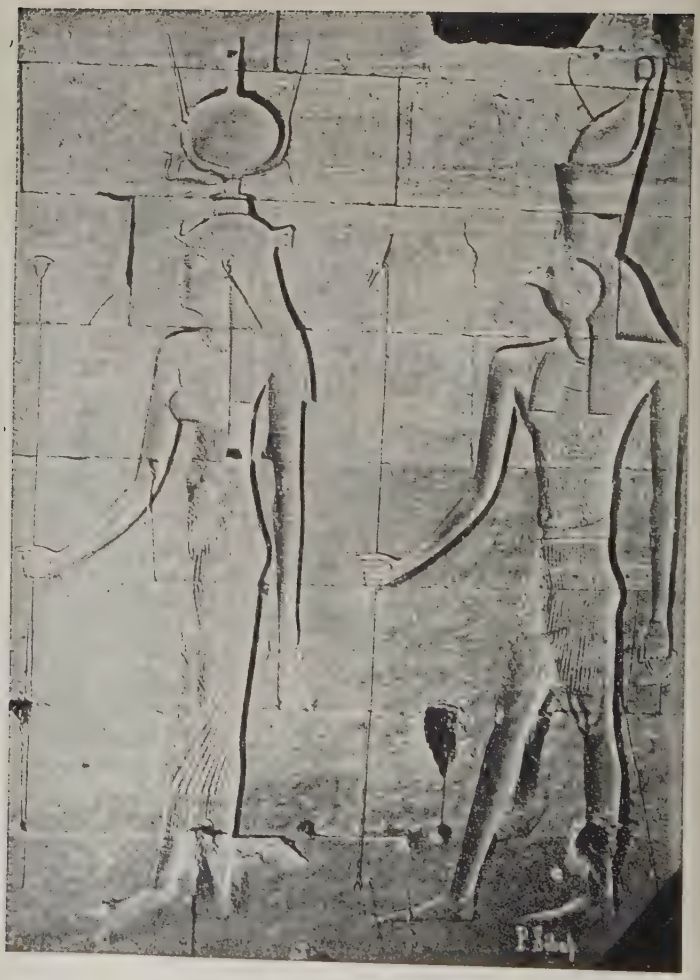
SECTION OF GREAT PYRAMID
Showing Sepulchral Chambers and Stone Built Passages

cealed, and an intricate system of passages was devised to deceive those who might attempt to rob the dead.

As typical examples of the second variety of tombs, we may take those of Beni-Hassan. There are two parts to these tombs: first, an outer construction of one or more rooms, either built or excavated in the rock. These were used as places of assembly for the relatives of the deceased. Second, a well opening in the floor of one of these rooms, and leading

EGYPTIAN PAINTING

Hunting scene. Mingling of naturalistic and conventionalism. The nobility of the chief figure is suggested by the smallness of the attendants.



CONCAVO-CONVEX RELIEF

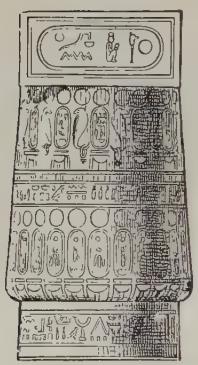
Temple of Kalabsheh in Upper Egypt (the ancient Talmis).

to an undecorated subterranean chamber where the mummy as deposited. The entrance to this well was closed up ter the mummy had been put in its place.

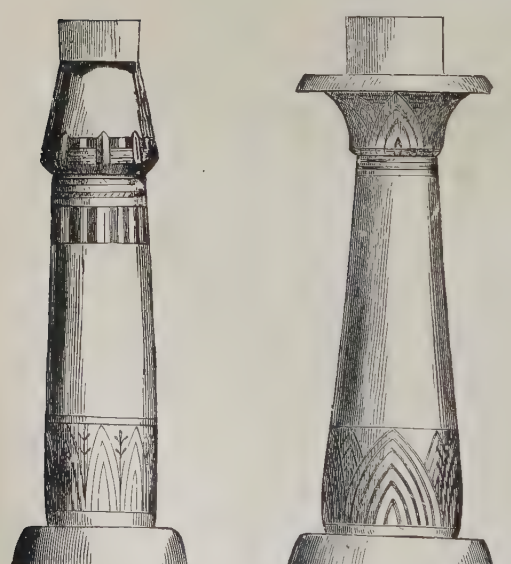
The third class of tombs includes those of the kings of the ghteenth, nineteenth, and twentieth dynasties. They were arked by no visible buildings, and the entrances were care-lly concealed. They consisted of a series of chambers cavated in the mountain side. When a king ascended the rone he began to construct his tomb. At his death the rk ceased abruptly, as we see from unfinished chambers d wall-paintings. Thus the length of a king's reign de-rmined the size of his tomb. In the earlier tombs, as those Beni-Hassan, we have scenes from the life of the de-rted; in later ones, as those of the kings, strange sym-lical pictures representing the judgment of the soul, and journeys in the lower world.

emples

From the tombs we pass to the consideration of the tem-es and their accessories. A complete Egyptian temple as always surrounded by a high outer wall of crude bricks. om the gate of this wall an avenue of colossal statues or hinxes led to the pylon towers which flanked the entrance the open fore-court. Some temples had two pairs of lons, and two fore-courts. The fore-court was usually closed by a colonnade. You next passed into a dark, col-mned hall, and from this again into the inner sanctuary, ich was surrounded by a number of small chambers used various ceremonial purposes. The columns of the tem-es were of great size. The capitals represented open or sed lotus-flowers. In later temples, as at Edfu, more mplicated orders may be found, as the Osiride columns ich had figures of Osiris in high relief on one side, as well four-sided capitals with faces of the goddess Hathor.



CAPITAL AT KARNAK

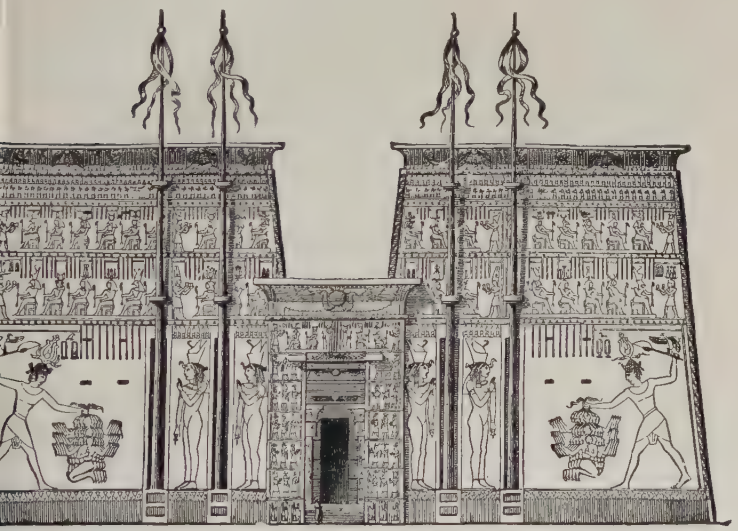


EGYPTIAN COLUMNS

With Capitals of Conventionalised Open or Closed Lotus-Flowers

The columns, ceilings, friezes, and other parts of the temples, were coloured. Red, blue, green, and yellow were used; and in many cases the colours retain their brilliancy to the present day. The walls of the temples and the columns were

ually covered with low reliefs or intaglios. The subjects these decorations related to the king who founded the mple. He is depicted adoring the gods, offering sacrifice, victorious in battle. In later or Ptolemaic temples the bjects of the pictures in the different courts have distinct ference to the use of the courts. In the fore-court, for



RESTORED FRONT OF AN EGYPTIAN TEMPLE WITH PYLONS AND GATEWAY

tance, the king is being recognised by the gods. The most ebrated temple is the Great Temple at Karnak, and its umned or so-called hypostyle hall was one of the wonders the world. The Temple of Denderah is in a more perfect te of preservation.

Obelisks, huge monoliths of granite, were often erected at entrance of temples. Their form is supposed to sym- ise the rays of the sun. They were decorated with roglyphics.

Sculpture and Painting

Sculpture and painting, like architecture, had their fixed types in Egypt; and, although some of the earliest statues seem to point to a degree of freedom of execution unknown in later times, they form the exception and not the rule. The paintings in the tombs and temples were executed "*a secco*," that is, on a dry coat of plaster or stucco, and are to be distinguished from "fresco" paintings, or those executed while the plaster was wet. The colours were simple, and laid on without any attempt at shading. The bas-reliefs were often covered with a thin coat of stucco, and painted. They were sometimes *bona-fide* low reliefs, but ordinarily they were executed "*en creux*"; that is to say, the reliefs were sunk so that the highest parts were on a level with the surface of the wall. Perspective was ignored: objects were represented as on a map. The head and feet of figures were in profile, but the body and the eyes were in full view. We must not believe that this was done because the Egyptians lacked skill: a much more satisfactory reason for it is that the artist wished to tell more than he could if he depicted objects as they actually appeared from one point of view. In fact, the end and aim of Egyptian painting and sculpture was to commemorate and to decorate rather than to represent.

The statues of Memnon on the plain of Thebes, the only two left of an avenue of similar colossi, are examples of a class of Egyptian figures that impress us by their vast size. There are many small portrait-statues of the kings. In these there is a stony individuality about the faces; and, although the attitude is almost always the same, it is an attitude of solemn repose that seems to fit our ideal of a Pharaoh.

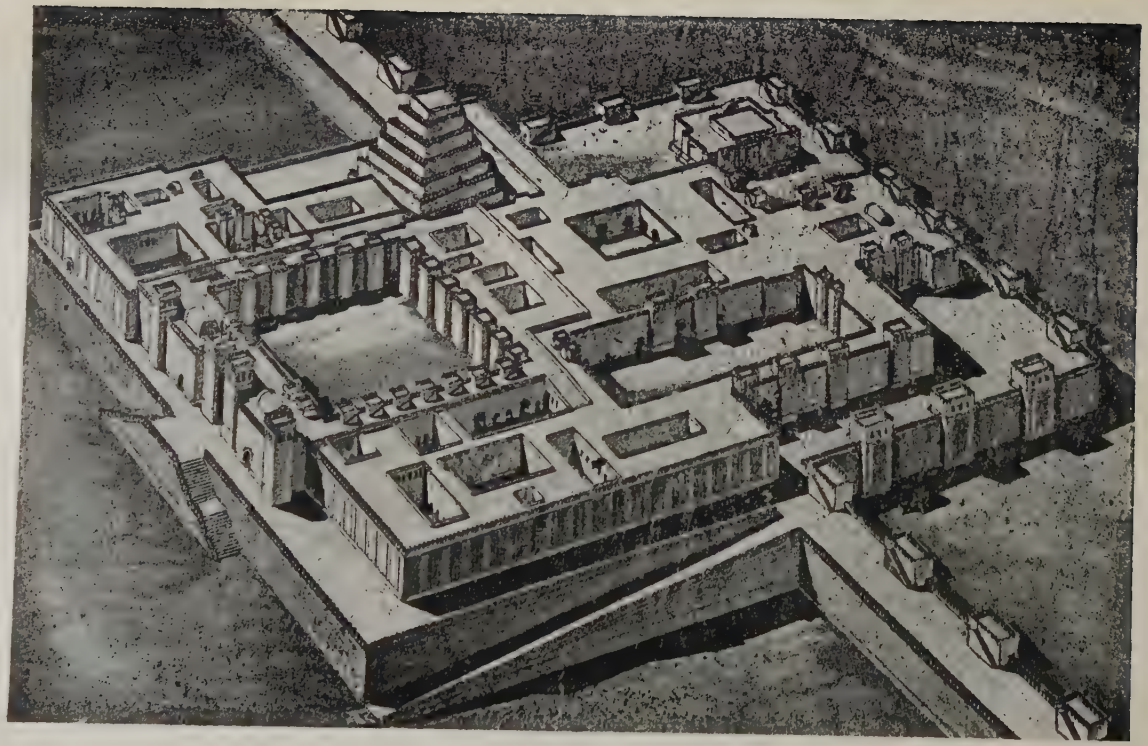
In sculpture, as in painting, the forms of the body are treated throughout with intelligence. The firm build of the whole, the meaning and the movement of the limbs, are clearly comprehended. The drapery for the most part is limited to

ABU-SIMBEL

RAMESES THE GREAT

Hewn out of the rock, the figures preserve a rocklike and elemental grandeur.

LIBRARY 23



THE PALACE OF SARGON AT KHORSABAD

Conjectural reconstruction after Perrot. Note the stepped pyramid. The whole built of sun-dried bricks, faced with baked bricks.

apron; even the fuller and richer draperies being of light, ansparent material. The hair was concealed by a cap, d in the case of rulers was combined with the double crown upper and lower Egypt, or by a fantastic head-dress com-sed of symbolic attributes. The beard was wound and nt into the semblance of a hook. The artist worked under fixed canon of arithmetical proportions, enjoined by law, nich for several thousand years was only varied slightly in

EGYPTIAN HEADS IN RELIEF

Eighteenth Dynasty; Showing Traces of Semitic Blood

sponse to the changing fashions, due to foreign influence. ence he was unable to reach such highly wrought study of ture as the Greeks produced, beginning with the seventh ntury B.C.

Meanwhile, in contrast with the serious and formal char-ter of the detached works of Egyptian sculpture was e abundance of reliefs exhibited on the walls of temples, laces, and tombs. In their infinite variety, embracing forms of existence and occupation, rendered with ani-ted and lifelike reality, they represent a faithful his-rical narration of the whole life of the Egyptians.

CHART I.—Chronology and Art in Egypt.

M = Mariette Bey. B = Bunsen. L = Lepsius. W = Wilkinson.

M.	B.	L.	W.	**Ancient Empire.**
B.C. 5004	B.C. 4400	B.C. 3892	B.C. 2691	Date of accession of Menes.

DYNASTIES	
I. and II. Thinite.	Possibly Pyramid of Sakkarah.
III. Memphite.	
IV. Memphite.	The Great Pyramids.
V. Memphite.	Tombs at Necropolis of Sakkarah, as Tih and Phtah-hotep.
VI. Elephantine.	El Kab rocks, Necropolis at Abydos, and Zawyet el Maïtin.
VII. and VIII. Memphite.	
IX. and X. Heracieopolite.	

M.	B.	L.	W.	**Middle Empire.**
B.C. 3064	B.C. 2801	B.C. 2330	B.C. 2031	

XI. Theban.	Necropolis at Thebes. Drah-abu'l Neggah.
XII. Theban.	Tombs of Beni-Hassan. Obelisk at Heliopolis.
XIII. Theban; XIV. Xoite.	
XV., XVI., and XVII. Shepherds.	Traces of Shepherds at Sân, the Tanis of the Bible.

M.	B.	L.	W.	**New Empire.**
B.C. 1703	B.C. 1638	.....	B.C. 1520	

XVIII., XIX., and XX. Theban.	Karnak enlarged. Deir-el-Bahari. Luxor. Goornah. Rameseum. Bab-el-Molouk. Medinet-Abu. Tombs in Valley of West.
XXI. Tanite.	Temple of Khons.
XXII. Bubastite.	Wall of Bubastites at Karnak.
XXIII. Tanite; XXIV. Saite.	
XXV. Ethiopian.	Part of south wall of Karnak. Small Temple north of Karnak.
XXVI. Saite.	
XXVII. Persian.	Rocks of Hamamât near Kench. Some buildings at Philæ.
XXVIII. Saite; XXIX. Mendesian.	
XXX. Sebennyte; XXXI. Persian.	

M.	B.	L.	W.
B.C. 332	B.C. 332	B.C. 332	B.C. 332

XXXII. Macedonian.	Portal at Elephantum. Granite Sanctuary at Karnak restored.
XXXIII. Greek.	Philæ. Portal of Temple of Khons. Deir-el-Medineh. Edfu hypostyle hall at Esneh. Kom Ombos. Speos. Denderah. Erment.
XXXIV. Roman.	Restorations on existing monuments.

THE ART OF CENTRAL ASIA

CHALDÆAN, BABYLONIAN, AND ASSYRIAN

ENTRAL Asia, in connection with the study of art, is under-
ood to be the alluvial plain of Mesopotamia, comprised
tween the river Tigris on the east and the Euphrates on
e west, before they join their streams and pass into the
ersian Gulf. The natural conditions to some extent are
nilar to those of Egypt, and produced corresponding re-
lts in the character of the inhabitants. Thus the peri-
lical inundations, especially of the Euphrates, developed
sourcefulness and hardiness in the people, who, like the
gyptians, were skilled in engineering, while the priests, who
rmed a privileged caste supported by the government, were
arned in the sciences and astronomical lore. On the other
nd, unlike the Nile, these rivers afforded communication
th the outside world. Moreover, the surrounding coun-
ies being broken up into spots of fertile land, separated
intervals of desert, the neighbouring people were migra-
ry, adventurous, and aggressive. Accordingly, the rich
ain of Mesopotamia was a marked point for the ambition
outside nations, and passed successively under the su-
emacy of different rulers, who, by the need of holding
hat they had against others, were obliged to keep them-
ves in a constant condition of vigour and alertness.

Thus the type of the figures represented in the sculpture
ffers from that of the Egyptians; being characterised
muscular development and more energy of action; while
e occupation in which they are engaged is chiefly that of
r or of the hunting of big game, such as lions and bulls.
Further, the absence of mountains affected the character

of the architecture. Stone was rarely used, the material being for the most part sun-dried bricks, which have crumbled into ruins, so that the great cities have become buried in heaps of débris. The most important of those which have been examined are the ruins of Nimrud, Khorsabad, and Kuyunjik.

It is not known whether the beginning of culture in this territory antedates that of Egypt; but the first settlers were, perhaps, the inventors of the cuneiform or wedge-shaped system of writing upon tablets of baked clay. As early as 4000 B.C., or earlier, the territory was invaded by Semites. From 2300 B.C. the history of the country is intimately connected with that of the city of Babylon. Meanwhile, the Babylonians were subject to the frequent rivalry of their warlike neighbours, the Chaldæans, who seem to have been of Semitic origin. Finally, in B.C. 900 began the assaults of the Assyrians, who streamed down from the mountain districts of Armenia, and took possession of upper and lower Mesopotamia. Their supremacy was wrested from them about B.C. 560 by the Persians.

Temples

The most important buildings of the Assyrian and Chaldæan period were temples of pyramidal form, built of sun-dried or baked bricks. They were constructed of upright stories decreasing in size towards the top, and from three to seven in number. The ornamentation consisted of buttresses, half-columns, shallow recesses, or patterns in terra-cotta cones. Neither cornice, capital, base, nor diminution of shaft is to be discovered. Arches are employed in narrow doorways, but not as a decorative feature. It is believed that a vaulting of brick or gypsum plaster was used in some large chambers. The inhabitants displayed great skill in carving gems and in weaving different fabrics, while the

BRITISH MUSEUM

ASSYRIAN WINGED LION

Note the extra leg, so that whether viewed from the front or either end the figure will be seen to have four legs.

ASSYRIAN: HUNT OF ASSUR-BONI-PAT

remains of the glazed pottery which have been discovered are among the most beautiful examples known.

The government of the Assyrians was monarchical; but they had a written code of laws, and the absolute power of the king was moderated by the advice of his counsellors and the officers who were placed over the different departments of state. The king was commander-in-chief of the army, supreme judge, and high-priest of Assur, the god "who created himself." The priests were a privileged class, supported by the temple revenues. A portion of the spoils of war belonged to them. They studied astrology, and practised the arts of divination. Their sabbaths were their most interesting religious feasts. These days were observed in a way that calls to mind Jewish regulations. We may add that this is not the only point of similarity between Jewish and Assyrian manners, customs, and legislation. A special interest, however, attaches to their palaces and cities, for they were for the most part built by the kings whose names are familiar to us in the wars of Israel; and the discoveries that have been made in the various excavations have been of such a nature as to confirm the truth of the Bible records.

In the chart on p. 32 we have a list of the important buildings, and we shall mention particularly only the ruins of the palace of Khorsabad, the most perfect yet uncovered.

Ruins of Khorsabad

Khorsabad is situated about fifteen miles north of Nineveh. The city is nearly an English mile square. Its gates have been discovered: they were in pairs, one entrance for chariots, the other for foot-passengers. The palace is built so that the entrance is protected by the city.

The river Tigris flowed in front of Kuyunjik and Nimrud, and protected them; and at Khorsabad there is an insignificant brook, the Kausser, which was probably dammed up

so as to make a lake in front of the palace, which was built upon an artificial terrace. This terrace was 650 feet by 30 feet, the cubic contents 12,675,000 feet. It was faced with stone. There were in the palace itself thirty courts, around

ASSYRIAN WALL-PAINTING
Enamelled Tiles

which were grouped two hundred and ten separate rooms, halls, and galleries. The women's apartments were carefully secluded. The walls of the principal rooms were wainscoted with alabaster slabs carved in relief. Other

rooms were decorated with paintings. The upper story of the palace was of wood. The portals were guarded by huge symbolic figures of winged bulls. On the palace terrace are the ruins of the only authentic Assyrian temple yet discovered: it was a pyramid of seven diminishing stages, four of which remain. They were probably painted different colours, and dedicated to the seven planets.

So little is known of the state of painting in Assyria, that it is hardly worth while to touch upon the subject at all. Traces of colour are visible in the bas-reliefs, and a few fragments of wall-paintings show that the art was not unknown; but we are ignorant regarding the perfection which it had attained.

Sculpture

The sculpture of Assyria, however, is a field for the study of which we have the most ample materials. It resembles the Egyptian in certain prominent characteristics. It is conventional. The artist strives to represent the "actual, and the historically true," not the picturesque. "Unless in the case of a few mythic figures connected with the religion of the country, there is nothing in the Assyrian bas-reliefs which is not from nature. The imitation is always laborious, and often most accurate and exact. The laws of representation, as we understand them, are sometimes departed from, but it is always to impress the spectator with ideas in accordance with truth. Thus the colossal bulls and lions are represented with five legs, that they may be seen from every point of view with four; the ladders are placed edgewise against the walls of besieged towns, to show that they are ladders and not mere poles; walls of cities are made disproportionally small, but it is done, like Raphael's boat, to bring them within the picture, which would otherwise be a less complete representation of the actual fact. The care-

ful finish, the minute detail, the elaboration of every hair in a beard, and every stitch in the embroidery of a dress, illustrate strongly the spirit of faithfulness and honesty which pervades the sculptures, and gives them so great a portion of their value. In conception, in grace, in freedom and correctness of outline, they fall undoubtedly far behind the inimitable productions of the Greeks; but they have a grandeur, a dignity, a boldness, a strength, and an appearance of life, which render them even intrinsically valuable as works of art; and, considering the time at which they were produced, must excite our surprise and admiration."—*Herodotus*, by G. Rawlinson, vol. i., pp. 495-497, first ed.

The bas-reliefs represent the life of the king in war and in peace. In battle he is seen with the *Feroher* or bird over his head, symbolising the protecting care of the deity. The kings of Assyria had a park stocked with wild animals supplied by the tributes and presents of subject peoples. Some of the finest sculptures are those where the king is hunting these animals. The spirited appearance of the horses, the power with which the lions are represented, impress every observer. It is interesting to note the decadence of the spirit of the hunt as represented in the later period of Assyrian art. The lions are carried to the spot, and let out of cages, rather than started in the open. Indeed, we may detect even in sculpture the incipient signs of a decaying empire, which in less than fifty years crumbles to pieces.

Wall Surfaces

The Assyrians treated their wall surfaces as vast tapestries, covering them with a number of representations in relief. These were executed upon thick alabaster slabs, measuring as much as twelve feet square, fastened on the walls in rows

one above the other. The walls in part, as well as the pavements, were decorated with baked tiles, ornamented with designs in enamelled colours, of which the favourites were yellow, blue, green, and black. The motives of the designs included palm leaves and open and closed lotus-flowers.

CHART II.—Chronology and Art in Chaldæa and Assyria.

Babylonish or Chaldæan Empire—B.C. 2234–1230.	Temple of Bowariyeh at Wurka, part of Mugheyr Temple. Birs Nimrud, restored by Nebuchadnezzar probably on ancient plan. Mujelibé, probably base of Temple of Belus.
Assyrian Empire—1st Period. B.C. 1230–909.	
Assyrian Empire—2d Period. B.C. 909–745.	
Asshur-banipal. B.C. 884–850.	Northwest palace of Nimrud. Nimrud supposed to be ancient Calah.
Shalmaneser II., his Son. B.C. 850–823.	Central palace of Nimrud. Black obelisk, Nimrud.
Assyrian Empire—3d Period. B.C. 745–647.	
Tiglath Pileser IV. B.C. 745–727.	Central palace of Nimrud rebuilt, and southeast palace built.
Sargon. 721–704.	Khorsabad.
Sennacherib. B.C. 705–681.	Kuyunjik.
Esarhaddon. B.C. 681–667.	Southwest palace of Nimrud.
Asshur-banipal or Sardanapalus. B.C. 667–647.	Central palace. Kuyunjik.

CHART III.—Chronology and Art in Persia.

1.—Early Persian Achæmenidæ. B.C. 558 to B.C. 331.

Cyrus	to 558	Founds Passargadæ	B.C. 580
Cambyses	558–529	Builds at Passargadæ	525
Darius	521–486	Persepolis palace	521
Xerxes	486–465	Halls at Persepolis and Susa	465
Artaxerxes II. Mnemon	405–359	Repairs Persepolis and Susa	405
Alexander at Arbela	331		

2.—Arsacidæ. B.C. 250–A.D. 226.

3.—Sassanidæ. A.D. 226–A.D. 641.

PERSIAN ART

Under Cyrus the Great (559-529 B.C.) the Persians obtained ascendency over the effeminate Medes and spread their conquering hosts throughout the whole of Central and Western Asia. Their building activity, which lasted about two hundred years, may be regarded as the last echo of Central Asiatic art in the lands of Mesopotamia.

Both Medes and Persians belong to the Aryan race, and the family known as Indo-European. Their civilisation seems to have begun in the fifteenth century B.C., in Bactria; and the only knowledge that we have of it is gained from the study of the earliest portions of the Zendic writings. Their religion was based on the doctrines of Zoroaster, and seems to have consisted chiefly in the worship of one all-wise and supreme god, Ahura Mazda. About the middle of the ninth century B.C., the Medes settled in that tract of country which bears their name, and were brought into contact with Assyrian civilisation.

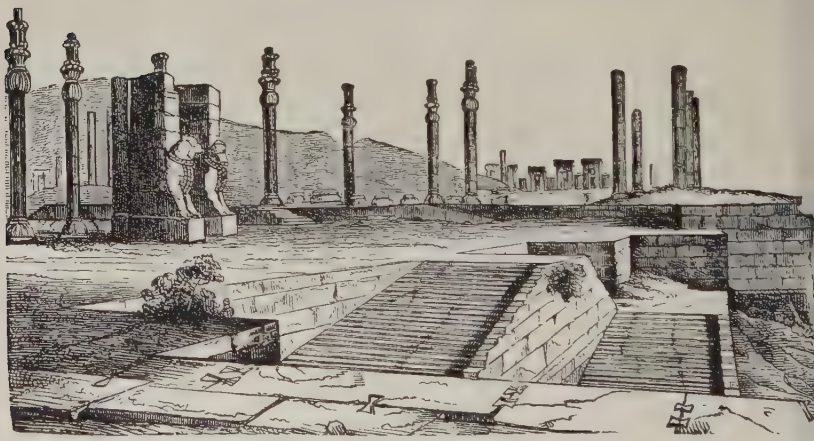
We can trace its influence in both Median and Persian arts. In sculpture it seems to have predominated; but architecture, which must have been developed previous to any intercourse with Assyria, in spite of many points of similarity, bears the stamp of original fancy and genius.

Following the plan which we have already adopted, we shall refer readers to the chart for a chronological list of Persian ruins, and confine our attention to the most celebrated, i.e., the ruins of Persepolis.

They are situated upon a vast platform; its greatest length fifteen hundred feet, its greatest breadth nine hundred and fifty feet. The stones used are very large, some of them from forty-nine to fifty-five feet long, and from six and a

third to nine and four-fifths feet broad. This platform is composed of three distinct terraces, at different heights above the level of the plain. The southern is twenty-three feet, the northern thirty-five feet, and the central forty-five feet high. A magnificent staircase leads from the plain to the platform, and smaller staircases connect the terraces. The ascent is very gradual, the rise of the steps not more than four inches.

"The arrangement of these stairs is peculiar; none of them



RUINS OF THE PALACE OF PERSEPOLIS
Compare Platform and Approaches with Those at Khorsabad

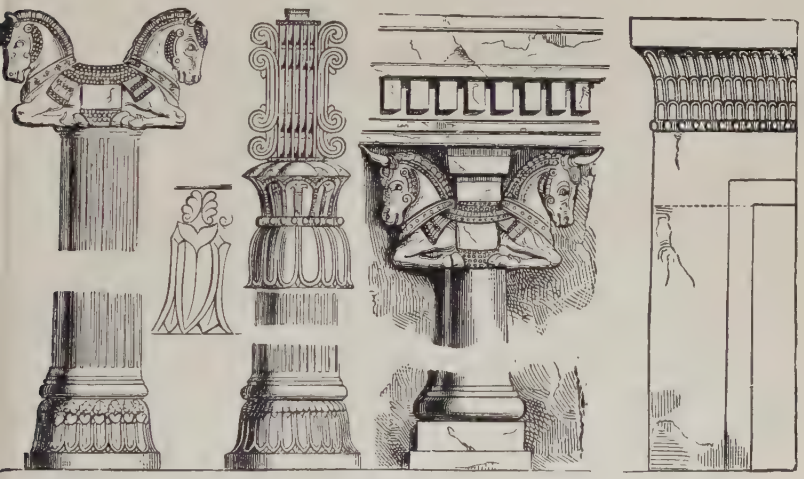
being at right angles to the buildings they approach, but all being double, apparently to permit of processions passing the throne, situated in the porches at their summit, without interruption, and without altering the line of march."

There are five important and distinct buildings upon the platform; four on the central terrace.

These buildings are the palaces of Darius, Xerxes, and Artaxerxes III., the "Hall of Audience," and the "Eastern Edifice."

Type of Building

The type of all the buildings is very much the same. A square hall with a roof supported by four, sixteen, thirty-six, or a hundred pillars, is surrounded by smaller rooms or corridors and porticos. The stairs that lead up to the palace of Xerxes are decorated with bas-reliefs. The doors are



DETAILS OF PERSIAN ARCHITECTURE

Marble Columns—the Bases and Shafts Reflecting Egyptian and Greek-Ionic Influences; the Capitals Persian and Designed to Support the Timber-beams of the Roof

guarded by huge bulls strikingly like those of Assyria. It is interesting to notice that at Persepolis we have several examples of those buildings mentioned in the Bible as "gates." These were not the entrance to a city, but buildings where business was transacted. In some such "gate" Abraham bought his field, and Mordecai sat at Susa. The "gate" attached to the palace of Xerxes has two public entrances guarded by bulls, and one entrance leading to the palace. The roof is supported by four columns.

The palace of Darius has been restored by Mr. Fergusson from the tomb known as that of Darius at Naksh-i-Rustam. "This tomb," he says, "is an exact reproduction, not only of the architectural features of the palace, but on the same scale, and in every respect so similar, that it seems impossible to doubt but that the one was intended as a literal copy of the other. Assuming it to be so, we learn what kind of a cornice rested on the double-bull capitals."—Fergusson, *Hist. Arch.*, p. 176, vol. i.

The most magnificent of the square halls is the Hall of Xerxes. The bases of seventy-two columns still remain in place. It has been said that "in linear horizontal dimensions the only edifice of the Middle Ages that comes up to it is the Milan Cathedral, which covers 107,800 feet, and (taken all in all) is perhaps the building that resembles it most in style and in the general character of the effect it must have produced on the spectator."

The Great Hall of Audience is the last work we shall mention, and is in many respects the most remarkable on the whole platform. Its ruins consist of four groups of pillars sixty-four feet high. They bear capitals of half-gryphons or half-bulls back to back. The slender shafts are ornamented with varying richness. The bell-shaped bases of the columns are decorated with two or three rows of pendent lotus-leaves. Very little doubt can exist respecting the fact that the roofs were of wood, the form of the capital is so evidently adapted to support the ends of the beams. Much controversy exists regarding the material of which the walls of this audience-chamber were constructed. We cannot enter into the details of the matter here; but we may say that the heat of the Persian summer suggests the likelihood of an arrangement of hangings such as is described in Esther i. 5, 6. In such a summer palace the beauties of art must have been enhanced by the blue sky, green prairies,

and distant mountains of Khurdistan, seen through the spaces between the hangings.

RELIEF PORTRAIT OF CYRUS

Note the Head-dress, Egyptian in Character, and the Wings, Symbolic of Power

Sculpture

The remains of Persian sculpture are much less complete than the Assyrian, which have been well preserved under the

crumbled bricks that buried them; while the Persian sculptures, on the contrary, have suffered much from exposure

RELIEF FROM PERSEPOLIS

Glorifying the King, Who is Represented in a Median Cap and Flowing Median Draperies

to the weather. The subjects and their treatment bear a close affinity to Assyrian; but a style of higher relief seems to have been adopted in many cases.

ART OF EASTERN ASIA

EAST INDIAN ART

The introduction of Eastern Asiatic Art at this point of our story involves a violation of chronological sequence. Meanwhile, it no less violates chronology to postpone its consideration until after we have traced the course of Western art. For two reasons, therefore, it is convenient to consider it here. Firstly, the Indian race is a branch of the Indo-Germanic family, to which the races of Europe mainly belong. Secondly, until some fifty years ago, Indian civilisation, as well as that of the Chinese and Japanese, was a sealed book to the Occidental nations; while the Oriental ideals and modes of expression are so different to our own, that the art of the East, though it may have been created in comparatively recent times, still seems remote from Western consciousness.

The ancient glory of the Hindu empire first flourished in the land enclosed by the two sacred rivers, Ganges and Jumna, where even in the twelfth century B.C. stood magnificent cities, under the sway of Brahminical rulers. Between 600 and 540 B.C. appeared Buddha, who preached a purer, more human, and comforting religion than that involved in the old polytheistic belief of Brahminism. About 250 B.C. Buddhism, under King Asoka, obtained supremacy over the old faith, though the latter, some centuries later reasserted its power, driving out the adherents of Buddhism, who sought refuge in China, Japan, and the Malayan islands.

With the triumph of Buddhism in India, the monumental art creations seem to have begun. King Asoka is said to

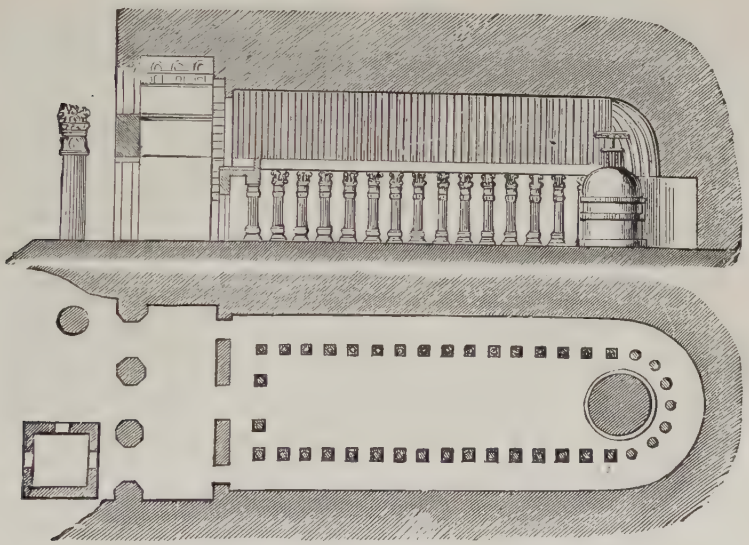
have erected 84,000 buildings, in which were distributed the relics of Buddha. The earliest form of those "topes or dagobas" was that of a mound, containing a small chamber. It was raised upon a circular platform, which, like the structure itself, was built of solid brickwork, coated

THUPARÁMAYA-DAGOBA
Note the Cupola-like Building and the Stone Column-posts

on the outside with dressed stones. Sometimes these buildings presented a series of cupola-like forms, diminishing in size, and had four handsome portals, with slender columns and lintels, the design of which was based on an older form of wooden construction. Further, the whole was often surrounded by a circle of stone column-posts, slender like reeds, and surmounted by a capital.

A second characteristic form of Buddhistic architecture appears in the Viharas. Buddha had set the example of the

contemplative life, and his followers returned to caves for meditation. Soon the natural hollows became transformed into regular underground chambers, the ceilings of which were hewn smooth and supported by pillars wrought out of the living rock. Some of these, such as the " Cave of Karli,"



CAVE OF KARLI. SECTION AND GROUND-PLAN
Note the Resemblance of the Latter to that of the Roman Basilica, Type of Early Christian Church

bore a remarkable resemblance in their plan to the Christian Basilica, having even an apse at one end, in which rested a statue of Buddha.

By degrees the adherents of Brahminism began to vie with the Buddhists in the creation of rock-temples; but theirs, as may be seen in the Cave of Elephanta, are distinguished by greater elaboration of plan and more exuberance of ornament.

Further, both religions inspired a development of the tope, which took the form of pagoda-temples.

Sculpture

Sculpture was at first influenced by the severe simplicity of the Buddhistic faith, and mainly confined to statues of Buddha in contemplation. But Brahminism continued to hold the imagination of the masses and gradually affected Buddhism and the latter's expression in art. The sculptured bas-reliefs became occupied with representative subjects, treated naturalistically, and with increasing violence of gesture and composition, while the polytheistic belief of Brahminism encouraged the fashioning of weirdly fantastical and horrible forms both in the interior and on the outside of the temples and tombs.

Painting

Painting at an early period was adopted for wall decorations: processions, battle and hunting scenes, and the figure of Buddha being represented in lively colours, particularly red, blue, white, and brown. They were executed with freedom and naturalistic skill. At a later period the Indian artists were occupied with miniature painting. By this time symbolism had hardened into a conventional tradition; yet, where the subjects are drawn from actual life, conventionality yields to a poetic feeling, full of tenderness and grace.

The first Hindu style of architecture is called the Dravidian style.

Temples

Hindu temples had four parts. The temple proper, corresponding to the cella of Greek architecture, contained the shrine for the sacred image. It was square in plan, with a pyramidal roof of several stories. This was called the

SIVA, CAVES OF ELEPHANTA

Brahmin Sculpture; expressing the symbolism of a mystic religion in monstrous forms.

THE TEMPLE OF MADURA

Buddhist example of surpassing richness and beauty.

Vimana. The Mantapa, or porch, formed the entrance to the cell. The Gopuras, or gate-pyramids, were the chief features of the quadrangular enclosures. The Choultries were pillared halls. Most of the temples had tanks or wells of water connected with them.

The Ramisseram is one of the finest temples in the Dravidian style. Its outer wall was twenty feet high, and it had four stone gopuras. The most remarkable features of the temple were the long corridors in the columned hall. The height of these corridors was about thirty feet, the width from twenty to thirty feet. They were seven hundred feet long, a hundred feet longer than St. Peter's in Rome. The side corridors are the finest, because they were comparatively free from the debased figure-sculpture which detracts a little from the effect of the central corridors.

Civil architecture in the Dravidian style was a late growth and was the result of Mohammedan influence.

The second Hindu style, or Chalukyan style, is less known than any of the other varieties of Hindu architecture. Chalukyan temples had peculiar star-shaped ground-plans.

The third Hindu style is the Northern, or Indo-Aryan.

The outlines of the pyramidal spires and pinnacles of the temples were curvilinear. The towers were not divided into stories, and there were neither pillars nor pilasters.

We shall select the great Temple of Bhuvaneswar to illustrate this style. It was built 617 to 657 A.D. Its length was three hundred feet, its breadth from sixty to seventy-five feet. Its chief feature was a solid plain square stone tower, a hundred and eighty feet high, which curved slightly towards the top. Every stone in the tower had a pattern carved on it. The monotony of the building was thus relieved without breaking the outline.

In Central and Northern India we find some interesting monuments of civil architecture, such as tombs and palaces.

One of the most magnificent of the palaces is that of Gwalior, erected by Mân Sing 1486-1516, three hundred feet by one hundred and sixty feet externally. On the east side, this palace is a hundred feet high; and, built as it is upon a rock, it has two underground stories that look out over the country.

In Cashmere we find an interesting group of temples (600 A.D. to 1200 A.D.). The sloping roofs of Cashmere temples, broken by dormer windows like those of mediæval buildings in Europe, are modelled after wooden forms. The roofs of the porches and doorways have the same sloping lines as the main roofs. The shafts of the columns have a curious likeness to Greek Doric forms. The typical example of Cashmere architecture is the Temple of Marttand, five miles east of Islamabad, the ancient capital of the valley. Its beauty is due, in a great measure, to its situation.

"It stands well on an elevated plateau, from which a most extensive view is obtained over a great part of the valley. No tree or house interferes with its solitary grandeur; and its ruins—shaken down apparently by an earthquake—lie scattered as they fell, and are unobscured by vegetation, nor are they vulgarised by any modern accretions. Add to this the mystery that hangs over their origin, and a Western impress on its details unusual in the East, but which calls back the memory of familiar forms, and suggests thoughts that throw a veil of poetry over its history more than sufficient to excite admiration in the most prosaic spectators."—Fergusson.

Its plan is interesting, from its resemblance to the plan of the Temple of the Jews. The dimensions of the court that encloses the cella are two hundred and twenty feet by a hundred and forty-two feet. The interior of this court was probably filled with water, and stepping-stones led from the entrance-gate to the cella. The reason for erecting temples in water was, that they might be more directly under "the pro-

tection of the Nagas, or human-bodied and snake-tailed gods, who were jealously worshipped for ages throughout Cashmere."

The monuments in Nepal are comparatively modern,—none earlier than the fourteenth century. The Nepalese temples are in many stories, divided from each other by sloping roofs.

In Farther India, in Burmah, the monastic system of Buddhism flourishes at the present day. There are a number of stone pagodas there, but the monasteries are built of wood.

Siamese architecture had many local peculiarities, which we cannot notice here.

Chinese Art

Chinese art, so far as it was employed for religious purposes, was inspired by Buddhism, which began to spread through the country about 50 A.D. The temples were usually of the pagoda type, but of wood construction; the lowest gallery being formed of highly painted posts, often filled in with gilded fret-work, while the projections of the beams in the second stories were embellished with fantastically twisted carvings, in which the symbol of the dragon prevailed, and numberless bells were suspended over the whole. Another favourite architectural form was the "Tha," a slender tower, rising through many stories, and tapering to a point. The most famous was the porcelain tower of Nanking, destroyed in the Taiping rebellion of 1850. Further are to be noted the triumphal gateways, called Pal-Lu, placed in the streets and forming a single or threefold passageway.

As early as the twelfth century of our era there existed a great school of Chinese painting. It treated both landscape and the figure in a symbolical spirit, and with a noble

grandeur of feeling and technique. This disappeared after the Manchu conquest of 1640, and was succeeded by genre painting, characterised by lively naturalness of representation and delightful colour qualities. Meanwhile the inventive genius of the race continued to express itself in enamels, metal-work, textiles, embroidery, and, particularly, in porce-

EXAMPLE OF CHINESE PAI-LU
Or Triumphal Gateway in Honour of Some Distinguished Citizen

lains and potteries, in which last the Chinese have excelled all other nations.

Japanese Art

The arts of the Japanese were derived originally from China, but received from this versatile and artistic people a native character. Their temples were of wood, richly adorned with lacquer and gilding, and carved work of exquisite imagination and craftsmanship. And, as in the

THE PORCELAIN PAGODA

200 feet high; destroyed in Taiping Rebellion (1850).

THE DAIBOUDHS OF KAMAKOURA, JAPAN

Chinese buildings, the roof and ceiling were treated as of emphatic importance in the design. The colour instinct of the Japanese differed from that of the Chinese. While the latter excelled in the harmonies of positive hues of red, white, blue, dark green, light green, and yellow, the former have preferred the secondary colours, and show a marked tendency toward golden browns, dark reds, black, and exquisite tones of grey. Both nations used gold with a wonderful reserve of tone, which harmonised the other colours.

The painting of Japan was the product of successive schools, preserving the tradition of some great master and, though fertilised by constantly renewed observation of nature, restrained by the severest laws of design. The motive is not naturalistic, but symbolical or interpretative, and, as in the case of China, the finest examples are the earlier ones. They are executed on silk or paper, kept rolled and stored away, to be occasionally brought forth and displayed upon the wall for separate and intimate enjoyment. In some cases they are mounted on screens. The later work, especially that of Hokusai, exhibits a more vivid delight in the actualities of life, and, accordingly, has been most popular in Europe and America. It is since 1865 that the knowledge of Japanese art has penetrated the Occident. Its influence has been immense, particularly in the way of composition and colour; encouraging a taste for subtle harmonies and flat treatment of colour, and supplying "Impressionism" with an apparently unstudied kind of composition, adapted to momentary and fugitive effects.

ART OF WESTERN ASIA

We now return to the chronological sequence, which was interrupted by the consideration of Eastern Asiatic Art.

The traveller who has pointed out to him the sites of Tyre and Sidon on the Mediterranean coast of Syria finds it difficult to realise that they were once the central points of the commerce of the world.

The Phœnicians, who founded them, were of Semitic origin, and emphatically a nation of merchants. They excelled in the casting of metals and the manufacture of glass. They possessed the secret of a beautiful purple dye, and were skilled in the execution of gold and silver embroidery.

Their spirit of commercial enterprise induced them to found colonies in Greece and the neighbouring islands, in Sicily, Africa, and Spain; and they were the medium through which the civilisation and art of Central and Eastern Asia were imported into Europe.

What we read of their architecture reminds us of the buildings of Assyria and Persia, with their wooden and brazen columns, their ceilings panelled with cedar, and their walls covered with gold.

The only distinctively Phœnician form in architecture that we know of is that represented in the accompanying illustration of a tomb from Amrith.

It is built in cylinders, decreasing in size towards the top, which is shaped like a dome.

Great as is the interest which centres around the results of recent explorations in the neighbourhood of Jerusalem, the discoveries have not been of a nature to enlighten us concerning the art of the Hebrews. Some of the original courses of stone in Solomon's Temple, and a few tombs which

belong to late Jewish or Roman times, afford very little basis for restorations of Jewish buildings. The description of Solomon's Temple in the Bible reminds us of Egyptian temples; but, for the present at least, the student of art can

TOMB AT AMRITH (RESTORED). FROM RENAN

Note the Rude-cut Half-figures of Lions, Primitive in Character, and the Dentated Frieze and Stepped Embattlements Above, Very Usual Designs in Central and Western Asia

form no accurate idea of its appearance. (See FERGUSSON, p. 191, vol. i.) Painting and sculpture were forbidden among the Jews.

The only important artistic remains left by the early inhabitants of Asia Minor are tombs. For our present purposes these may be classified under three heads:—

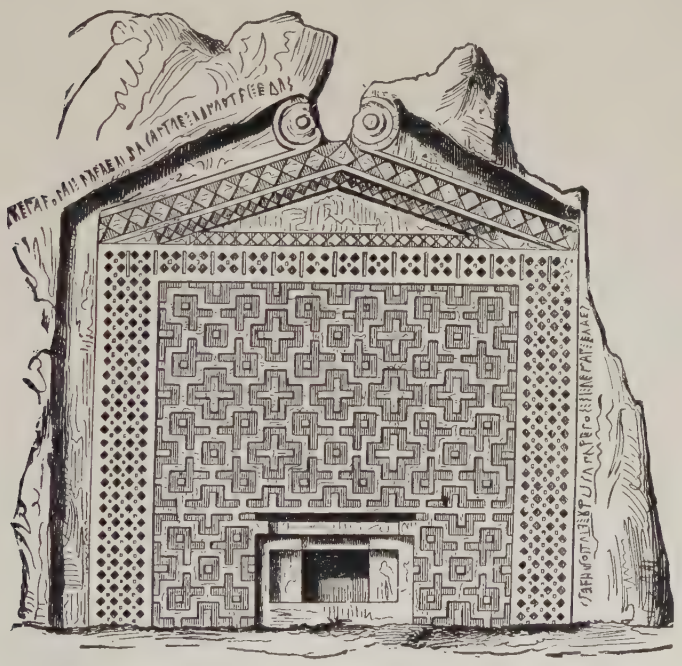
ROCK-CUT TOMBS AT MYRA

(1) Those of Lydia are the most primitive.

(2) In Phrygia we find many rock-cut tombs with a façade carved in imitation of tapestry.

(3) In Lycia the rock tombs seem to be modelled after wooden buildings.

The few remains that we have of early sculpture in Asia



SO-CALLED TOMB OF MIDAS

36 Feet Broad; 40 Feet High. Note Plaster Decoration and also Arrangement of the Lintel Stones to Support the Rock

Minor are insignificant. Their style, if they can be said to possess one, is a combination of the styles of Egypt and of Persia.

Whether art in Asia Minor would have developed any originality or not, it is difficult to say; for, when Greek col-

onies established themselves there, Greek ideas extinguished whatever life there may have been in the indigenous art of the country. Most of the architectural and sculptural remains that have been discovered belong to one or other of the periods of Greek art.

GREEK ART

The kinship of the Greek race with that of the Persians and Indians is proved by the testimony of language; but history is silent as to when and how the branch of the Indo-European family reached the country afterwards known as Greece. The Greeks themselves called their progenitors Pelasgi, and spoke of them as barbarians. Their civilisation was Oriental in character, and probably touched its highest point of development at the time of the Trojan war.

Meanwhile the geographical nature of the country exercised an influence upon the character of the race. Greece is not only cut up into separate divisions by mountain barriers, but also has a seaboard that is very extensive in comparison with the actual area of the country. Meanwhile it is continued in an archipelago of islands which lie luxuriantly in the sunny sea. Thus the people of the mainland combined the energies of mountaineers and of sea-going folk, and at the same time, through the isolation of the small divisions of the country, became strongly individualised and attached to their respective communities. Meanwhile, the islanders, no less active upon the sea, were distinguished by their love of ease and luxury.

At some time subsequent to the Trojan war, a hardy tribe or branch of these people, known as Dorians, descended from the mountains in the north and conquered the Peloponnesus. They continued to be the rivals of the Ionians, who had occupied the southern part of the peninsula and the adjacent islands. Out of this rivalry grew an amalgamation of characteristics which reached their highest development in Attica, and its capital, the city of Athens. For it is a mark of Greek civilisation that it was based

upon the commercial principle, and reached its highest expression in centres of organised city life.

There was nothing awful in the Greek religion: the gods and goddesses were men and women, differing from the men and women of Athens only in the possession of greater beauty and keener intellect.

Given such circumstances and such a race, and the product was classic art, that carefully rounded system which never undertook what it could not perform, and which, if it described a smaller circle than has been attempted by art in other times, described one which could be completed by the mind and the hands of men.

Greek architecture well deserves the name which has been applied to it. It is an order; an intelligent, logical working-out of the principles of construction involved in the use of the post and lintel. The post is the upright, the lintel the horizontal support; in other words, the post is the column, the lintel the entablature.

The Orders

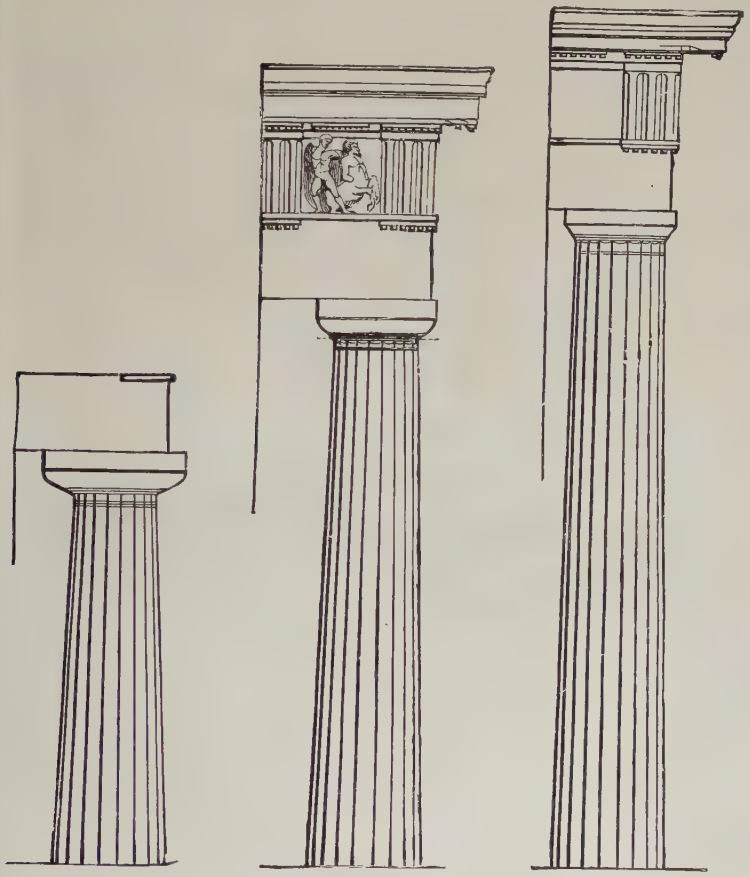
There are three important members in the entablature of a Greek order,—the architrave or principal beam, which rests directly upon the capitals of the columns; the frieze or ornamental band; and the projecting cornice, which protects the frieze and architrave, as the capital protects the column from the inclemencies of the weather. The column is also divided into three parts,—the base, which is an expansion of the shaft, having the same relation to it that the foot has to the human figure; the shaft or upright support; and the capital or bearer, which has been likened to a hand spread out to receive the weight of the architrave. The pediment or gable is the triangular space at either end of a building between the cornice of the entablature and the cornice of the sloping roof.

PAESTUM

Ruins of the Temple of Neptune. Compare the heavier, less refined style of this with the Parthenon.

THE PARTHENON

There are three varieties of columns and entablature,—the Doric, invented and most frequently used by the Dorians:



Temple at Corinth | Parthenon at Athens | Temple at Delos

DORIC ORDER

the Ionic, named after the Ionians; and the Corinthian, a more elaborate style of later date. These are called the three orders of Greek architecture. We shall now proceed

to note the points of resemblance and difference between them.

Doric

The Doric is the simplest of the three. The shaft has no independent base, and rests directly upon the stylobate or floor of the building. In order to emphasize the column as a vertical support, and to give variety in the effect of light and shade upon it, the shaft is cut in channels or flutes varying from sixteen to twenty in number. The decrease in the size of the column towards the top is not effected by a straight line, but by a curve called the entasis. This is a curve outwards one-eighth of the height of the column, and thence a curve inwards to the capital. Several fillets or narrow bands, and a cavetto or concave moulding, separate the echinus, or lower member of the capital, from the abacus or square block upon which the architrave rests. The Doric architrave is plain, without ornament of any kind. The frieze is divided into triglyphs and metopes. The metopes were originally open spaces, and the power of support was concentrated in the triglyphs, short rectangular blocks with two flutings on the flat surface, and two half-flutings at the angles. A triglyph was placed over each column and in the middle of the space between; and the vertical flutings gave it the appearance of greater strength, and served to point out its place in the construction. If you will glance a moment at the illustration of the Doric order, you will see that if the corner triglyph were placed as usual over the middle of the column, and the frieze were filled out with a half-metope, it would give us the impression that the corner of the building was very insecure. Suppose the metopes to be open spaces, this apparent weakness would be a real one. To avoid this difficulty the triglyph was moved to the extreme corner of the frieze; and, in order that the space between it and its next

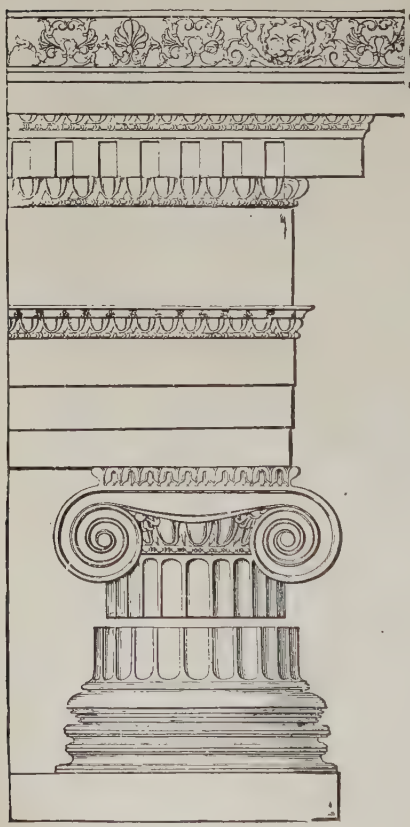
neighbour might more nearly correspond with the spacing of the other metopes, the interval between the corner column and the one next it was slightly decreased. The little "drops" of stone which were placed above and below the triglyphs under the mutules were called guttæ. The cornice projected over the frieze, and was finished by the *cyma recta*, or gutter from which the water was carried off through carved lions' heads. Acroteria were the pedestals at the apex and lower angles of the pediment, on which palm-shaped ornaments or small statues of men or animals were placed. "They offered," says Rosengarten, "an æsthetic contrast to the sliding effect which would otherwise have been produced by the oblique lines of the pediment."

Ionic

The Ionic order is lighter and more graceful than the Doric. The height of the column is from eight and a half to nine times the diameter of its base, while the best Doric was only about five and a half times its diameter. The columns are farther apart, being separated by two diameters in place of one and a half, as in the Doric. A greater appearance of lightness was given by increasing the number of flutings which divided the surface of the column. These are twenty-four in number. They are deeper than in the Doric order, and are separated from each other by a fillet or narrow band. They are finished above and below with a circular ending. The Ionic column has an independent base; the most common form is the so-called Attic base, which consists of two tori or convex mouldings and a cavetto or concave. In our example we have a more complicated form in which there are several cavetti, and the tori are cut in a series of annulets or rings.

The diminution of the shaft is less than in the Doric order. An ovolo (a convex moulding), richly decorated,

takes the place of the Doric echinus. It was partly hidden by the cushion-like scroll which surmounted it, and which was finished on either side by strongly projecting whorls or



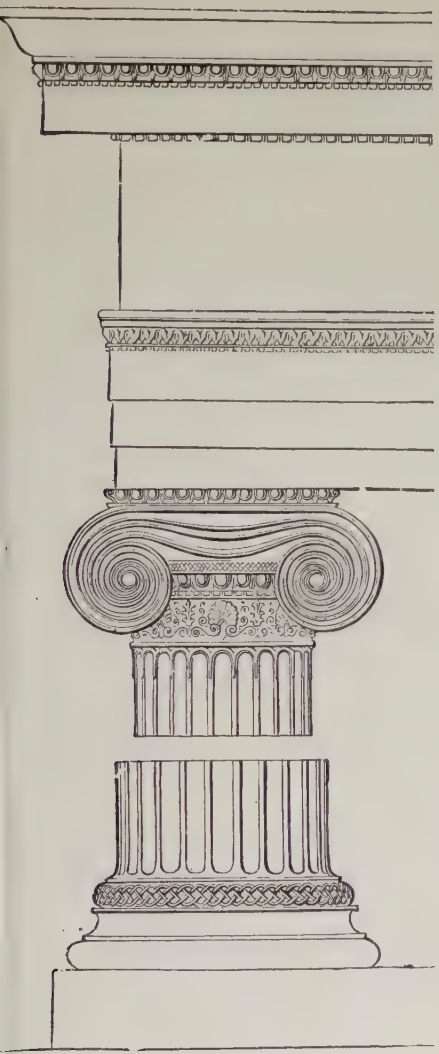
IONIC ORDER

From the Temple of Pallas Athene, at Priene (Caria)

CAPITAL AND ENTABLATURE

From the Choragic Monument of Lysicrates at Athens

volutes. The Ionic column was not adapted to be used at a corner, as it did not look well in profile. To avoid this difficulty, the volutes of corner columns were sometimes made



ATTIC–IONIC STYLE
From the Erechtheum at Athens

to meet diagonally at both sides. (See corner column of Erechtheum.)

A moulded band separated the whorled abacus from the architrave, which was divided into several layers, or fasciæ, projecting slightly one above the other.

The frieze is not divided into blocks as in the Doric order, but consists of a continuous line of ornament. The cornice is constructed of a series of bands and mouldings, each one projecting above the other, and is terminated by the richly carved *cyma recta*. The square tooth-like ornaments on the cornice are the so-called dentils.

Corinthian

The Corinthian differs from the Ionic and Doric chiefly in the form of the capital. Its proportions, however, are more slender than the Ionic, as the height of the column is sometimes ten times its diam-

eter. The base mentioned in connection with the Ionic order as the Attic base is usually employed.

Much more space is devoted to the capital in the Corinthian order than in either of the others.

Its shape is that of an expanded calyx, and the decorations upon it are borrowed from the vegetable kingdom. Just above the astragal, a narrow moulding encircling the column, two rows of leaves spring up. There are eight leaves in each row, and the leaves of the second row spring from the interstices of the first. Stems and buds curl up from among the leaves, and form a scroll at each side, and a volute at each angle of the capital. There are many varieties of the Corinthian capitals, but our illustration will serve as a specimen of them all. The most common decoration is the conventionalised leaf of the acanthus, a species of thistle. The Corinthian entablature differs from the Ionic only in its ornamental details.

We shall now consider the different classes of Greek buildings, referring students to the chart for a chronological arrangement of the existing remains. We shall direct attention first to the temple.

Temples

Its earliest and simplest form in Greece was the *templum in antis*, where columns were introduced to form a portico between the projecting walls of the cella. The prostyle was a temple in which the corner columns of the portico were detached from the cella walls. The peripteral temple was entirely surrounded by a colonnade; the double peripteral had a double colonnade. In the pseudo or false-dipteral, space was left for a second row of columns, but the columns themselves were omitted.

We must distinguish between the three stages of the

SOUTH PORCH OF THE ERECHTHEION, ATHENS

Showing the famous Caryatides, or supporting figures, in place of columns.

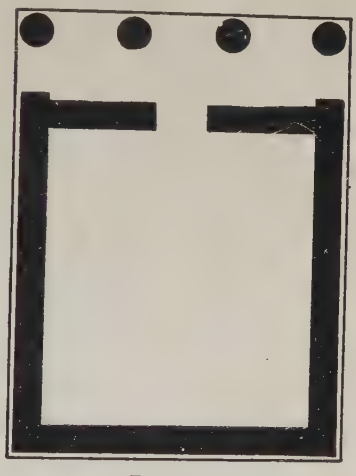
LYSICRATES MONUMENT

The purpose of this and other Choragic Monuments was to support the tripod which had been gained in the musical contest and dedicated by the individual to the glory of the community.

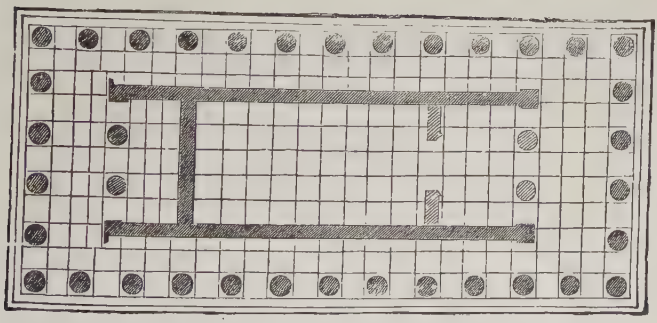
archaic, the transition, and the perfect Doric temple. The first of these is the peripteral temple of Poseidon at Pæstum.

GROUND-PLANS

Double Templum in Antis



Prostylos

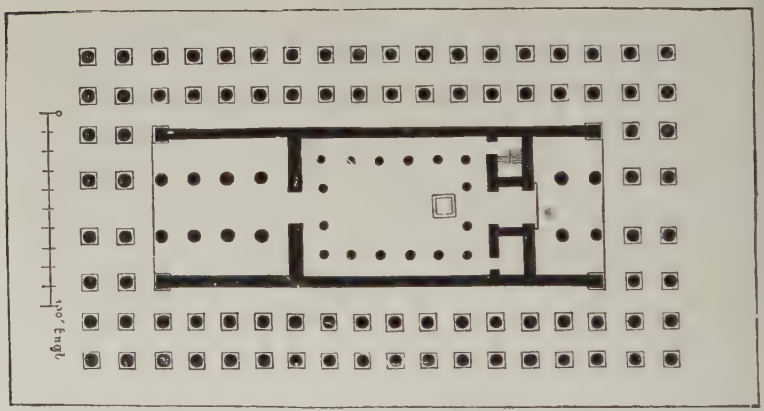


Peripteral

The proportions of the columns are heavy and massive, the diminution of the shaft is very great, and the height of the entablature is equal to about half the height of the column.

The temple was an hypæthral temple; that is, the cella was lighted by an open space in the roof.

The temple of Theseus, built to contain the remains of that hero brought to Athens eight hundred years after his death, belongs to the transition style. The columns are of more slender proportions. This building is in an excellent state of preservation. The temple of Athene Parthenos towers above the other buildings of the Acropolis at Athens.



GROUND-PLAN OF DOUBLE PERIPTERAL

It was built under the direction of Pericles by the architects Ictinus and Callicrates, 448-438 B.C. This temple was built upon a base of stone-work, and is both peripteral and amphiprostylus. There are eight columns at each end, and seventeen on each side. We must bear in mind that, in reckoning the columns, the corner column is counted twice. The proportions are those of the best epoch of Doric.

Proportions

The height of the columns at this period varied from five and a half to six diameters. The upper diameter of the

column equalled about five-sixths of the lower, and the height of the entablature and pediment was about one-third the height of the column. In its decadence the proportions of the Doric order were slender even to effeminacy. Steps led up to the pronaos, which had a six-columned portico. Here the offerings to the goddess were kept behind iron railings, where they could be seen, but not approached. The cella proper was entered by a large door, and was divided into three aisles by two rows of columns, nine in each row. According to some authorities it was hypæthral, and the central nave was not roofed over. The celebrated gold and ivory statue of Athene stood in this nave. In the opisthodomus, the third division of the cella, treasures and documents were kept. The sculptures which decorated the temple we shall study later.

Erechtheum

As an example of an odd form of Greek temple, showing that when there was any reason for deviating from the usual plan, Greek architects did not consider themselves bound by conventionalities, we may instance the Erechtheum, another one of the buildings on the Acropolis at Athens. It is a double temple in the Attic-Ionic style, and is dedicated to Athene Polias and Poseidon Erechtheus, the two gods who, according to ancient legend, contended for the patronage of Attica.

The main building consists of a long cella running east and west. A portico of six Ionic columns leads to the shrine consecrated to Athene Polias. A solid wall of masonry separates this from the western cella of Poseidon. A portico on the north, supported by six Ionic columns, leads into a narrow corridor, from which the shrine of Poseidon is entered by three doors with a short ascent of steps.

The western façade was adorned with a row of columns and windows, an unusual feature in Greek temples. At the

southern end of the corridor was a small portico inaccessible from without. Its entablature was supported by six caryatides, figures of maidens, sometimes used in Greek architecture in place of columns, but only when there was a light weight to be carried. The sacred olive-tree, which Athene gave to Athens, was kept in this enclosure, which was called the Pandroseum. The salt well and the dents of Poseidon's trident were to be found in his sanctuary.

From the temple we turn to the temple-enclosures with their entrances. The Lion Gate of the Acropolis at Mycenæ belongs to the archaic period of Greek art, and is celebrated on account of the relief from which it takes its name, and which is one of the few sculptures of the time now extant.

Acropolis

By far the most splendid of these portal-erections is that of the Acropolis, or citadel, of Athens. Indeed, it has acquired an almost exclusive right to the name of Propylæa.

It was erected 437-432 B.C.; its architect was Mnesicles, and it cost two thousand and twelve talents. A broad flight of marble steps led up to a portico fifty-eight feet wide, supported by six Doric columns. Five entrances corresponded to the spaces between the columns, while a paved marble road with grooves cut for the wheels of the chariots broke the line of the marble staircase, and passed through the middle entrance, which was broader than the others. The interior of the Propylæa was divided into three naves by six Ionic columns. Steps led up into a kind of posticum with six Doric columns and an entablature and pediment similar to those of the portico. Two wings of the propylæa present blank walls to the front, so as not to attract attention from the central building. They had porticos which opened upon the flight of steps. The northern wing contained the cele-

brated paintings by Polygnotos from subjects out of the Iliad and Odyssey, and was called the Pinakothek.

We have no ruins of Greek dwelling-houses or palaces, and can judge of them only from descriptions. It is highly probable that the Pelasgians, with their Oriental tastes, built many palaces; and in some cases the treasure-houses which are supposed to have belonged to them remain. The most interesting of these is the so-called Treasury of Atreus at Mycenæ. It contains a large chamber, forty-eight feet six inches in diameter. The roof is built of courses of stone, each one projecting beyond the next lowest until one stone caps the whole. The decorative details are quite interesting, and are evidently of Asiatic origin.

Tombs

Greek tombs are very numerous, but are not so important as in some other countries, where they are the chief monuments of art. Earth mounds and rock tombs belonging to the early periods of Greek art are found in Asia Minor, in the Greek islands, and in Greece itself.

The *stelai*, "narrow, slender slabs of stone, gently tapering towards the top, with the name of the deceased upon them," are the most common form of monuments for the dead throughout Greece.

Among the more elaborate tombs, the most splendid is the tomb of Mausolus, one of the wonders of the world. It was erected to the memory of her husband by Queen Artemisia.

Theatres

The ruins of the Greek theatres date from the fourth century B.C. They are thus a century later than the classic period of the Drama, but are presumed to follow closely the plan which was then in use. The most important feature

was the circular space, technically called the " orchestra," in which the play was performed. It was on the level of the ground, formed originally of earth trodden or beaten hard, and contained only one fixture. This was the altar of the god, Dionysos, raised upon a small square platform, which occupied the centre of the circle. The latter represented the stage, on which both the principals and the chorus played their parts. The chorus stood or moved around the altar, while the principal mingled with them on the level ground or made his speech from the altar's platform, according to the requirements of the dialogue. After the chorus had made their entrance, they continued on the stage until the conclusion of the play. Meanwhile the principals appeared and disappeared as the action of the piece demanded. To accommodate them when they were " off stage," a hut or screen of skins or woodwork was created, which served them as a dressing- or retiring-room. This was technically called the " skene," and was the original of what we call scenery to-day. It was erected outside of the circle, on the side opposite to the spectators. The latter grouped themselves around the remaining three-quarters of the circle. Originally they probably stood upon the ground; but later seats were provided for the more important of the spectators. In time these seats were made permanent and built in concentric tiers; the slope of a hill, where it existed, being taken advantage of to form a foundation for the rise of the seats. Gradually, as the theatres became permanent structures, the " skene " was elaborated into a simple architectural screen, furnished with a centre door for the entrance and exit of the principals, and with side doors through which the procession of the chorus entered and left the orchestra.

This plan and design remained substantially the same through the whole period of the Greek drama. The Romans, however, when they based their drama on that of the

THE ACROPOLIS OF ATHENS (RESTORED)

Observe the skill with which the various buildings are grouped so as to produce an imposing ensemble.

FROM THE PARTHENON FRIEZE

Greeks, deviated in important particulars from the plan of the Greek theatre. The drama had lost all religious significance, so that an altar was no longer needed. It had also dispensed with the chorus, wherefore the orchestra was abandoned as a stage and filled with seats, occupied by distinguished spectators. To enable them to see, as they sat on the level floor, the stage was raised, sometimes as much as ten feet. It extended across between the ends of the horseshoe, formed by the tiers of the seats, and was backed by an architectural screen, the design of which tended to become increasingly elaborate. But this background was a permanent fixture, in which respect it differed essentially from our modern use of scenery, prepared for a special play, and changed in the course of its performance. This innovation was not introduced until many centuries after the Roman time.

Choragic monuments were erected to hold the tripod or three-legged stool, the prize given to the victor in a musical contest. They were often very beautiful.

General Characteristics

In conclusion we may make a few remarks upon some of the general characteristics of Greek architecture. The building material was stone; and although wood was employed for roofs, or in portions of the interior, the construction was not in any way influenced by its use.

There is no doubt that polychromatic decoration was employed by Greek architects, but there is difference of opinion in regard to where and how it was applied.

Greek buildings impress us not by their size, but by the beauty of their outlines and the harmony of their proportions. It is now a well-known fact that every line in the Parthenon is a section of a circle; but the curves are so delicate as to have remained unnoticed for centuries. There

is, perhaps, no better tribute to the merits of Greek art than this very circumstance that we are conscious of the beautiful without seeing the processes by which it is produced. The prominent lines in Greek architecture were horizontal and not vertical. Principles, not rules, governed the architect, as we see from the variations which he made from commonly received plans where circumstances required it.

Above all, Greek architecture was an organic whole, and not an amalgamation of borrowed elements. It attempted to express nothing by means of symbolism. All its forms were simple and easily understood, and appealed, therefore, not only to the man born and bred a Greek in the days of Pericles, but to all nations and all time.

BRITISH MUSEUM

EASTERN PEDIMENT OF THE PARTHENON

Fragments of a composition commemorating the birth of Athens.

LOUVRE

THE VICTORY OF SAMOTHRACE

Drapery more florid than in the earlier Victory of Pæonius, which also has no wings.

GREEK SCULPTURE

The first plastic works of Greece were undoubtedly marked with a strong Oriental impress. They were the creations of the artisan rather than of the artist, and consisted of sumptuous decorations applied to armour, household utensils, and the like. The description of Achilles' shield in the Iliad gives us an idea of the splendour of this kind of work. The first representations of the gods were symbolic, a stone or a piece of wood; and the earliest complete images were of wood. These wooden idols were very rude, but were considered specially sacred, even in later times. They were supplied with elaborate wardrobes, and were dressed and washed by regular attendants. Metal statues and clay images of the gods were introduced towards the close of the archaic period of Greek art.

The Cesnola marbles now in the Metropolitan Museum form a link between Oriental and Greek art, and are of great value on this account.

According to Müller, the custom of making statues of athletes began about the fifty-eighth Olympiad; and it is clearly apparent that life was infused into art through the study of nature necessary for the production of these semi-portrait statues. The sculptures from the Temple of Ægina now in Munich afford an excellent opportunity for verifying the truth of this statement.

In the beginning of the next period of art, we have two leading schools in Greece, Athens and Argos, and two artists whom we may look upon as the advance-guard of the Phidian style. These are Calamis and Pythagoras. We will not touch upon their works, but will pass on to those

of Phidias, who superintended the public buildings that were erected during the administration of Pericles.

Phidias

Judging from the praises of his contemporaries, his forte lay in the production of chryselephantine or gold-and-ivory statues. None of these statues are now in existence.

One of Athene stood in the cella of the Parthenon: it was thirty-eight feet high. The goddess was erect: the delicate folds of the tunic, or chiton, contrasted with the heavier folds of the gold peplus, or veil, which could be removed at will. On the ægis, or breastplate, was a golden Gorgon's head. The face and hands were of ivory. In her left hand the goddess held a spear, and in her outstretched right hand a figure of Victory six feet high.

On the base of the statue the battles with the Amazons and the birth of Pandora were carved in relief.

The most celebrated works of this period, and those which we can study most carefully because we have them in a most perfect state of preservation, are the sculptures from the Parthenon, the work of Phidias and of his pupils.

Parthenon Frieze

The cella of the Parthenon was surrounded by a frieze five hundred and twenty-four feet long, on which the great Pan-Athenaic procession was represented in relief. The festival of this goddess took place every four years. It terminated in a procession, in which all the people took part. The object of the procession was to convey in solemn state to the temple of Athene Polias the peplus, or sacred veil, upon which some mythological subject had been embroidered in the Propylæa by virgins chosen from the best families in Athens. The veil was probably placed on the knees of the goddess.

LOUVRE

VENUS OF MILO

Probably belongs to second century B. C., that of the Samothrace

BY MYRON

BRITISH MUSEUM

DISCOBOLUS

Period just preceding Phidias, characterized by closest observation of life and suggestion of action.

On the western side of the cella we have the procession forming. Some are mounting their horses, some seem to be waiting for friends, others are holding back their impatient steeds. On the northern and southern sides we have two streams of the procession: on the north, horsemen, victors of the games, in chariots with drivers, and representatives of the alien residents in Attica, who were obliged to bear sunshades, chairs, vases, saucers, pitchers, etc., to remind them of their dependent position; on the south we have again horsemen and chariots, led by the presiding magistrates of Athens, with deputations from the colonies bringing cattle sent to be sacrificed on the occasion. On the eastern pediment are the twelve gods, virgins carrying gifts, and the chief magistrates who marshal the two streams of the procession. In the centre a priest receives the sacred peplus from the hands of a boy.

The reins of the horses, staffs, and other accessories now missing, were of metal; and the hair and draperies were gilded and coloured.

In these reliefs we see that the archaic stiffness that characterised earlier works has vanished. The exaggerations and angles in the muscular development have been softened, but not to the point of effeminacy. The drapery is extremely graceful, and not so elaborate as in earlier times; while a similar change may be seen in the arrangement of the hair. Above all, expression takes the place of the blank smile of more archaic faces.

Pediments

The fragments of the sculptures of the eastern pediment seem to mark it as the masterpiece and crowning feature of the whole. The birth of Athene was the subject, and the attention of the attendant deities was fixed on that one central point. Lloyd speaks of the wonderful effect of

space suggested by the declining chariot of the moon-goddess in one angle of the pediment, while the horses of the sun-god rise from the sea in the opposite angle,—an effect which he thinks must have been heightened by varying degrees of interest and excitement displayed by the gods, increasing in intensity with their proximity to the central figure. The news of the new birth on Olympus reaches the extremities of the firmament as a vague and indistinct rumour. The attitudes of the Fates and Seasons, which are pendants in the extreme ends of the pediments, bear out this theory.

The statues of the western pediment are in a less perfect state of preservation than those at the eastern end. Athene, as the tutelary goddess of Athens, is staying the inundation which Poseidon would bring upon the land.

Waves, and groups of marine deities, occupy the space behind Poseidon, who draws back at the command of the goddess. On the other side we have the chariot of Athene, Erechtheus, Cecrops, the ancestor of the Athenians, and other figures, who join in rejoicing that the land has been preserved from the desolation of the sea. The metopes represent combats with centaurs.

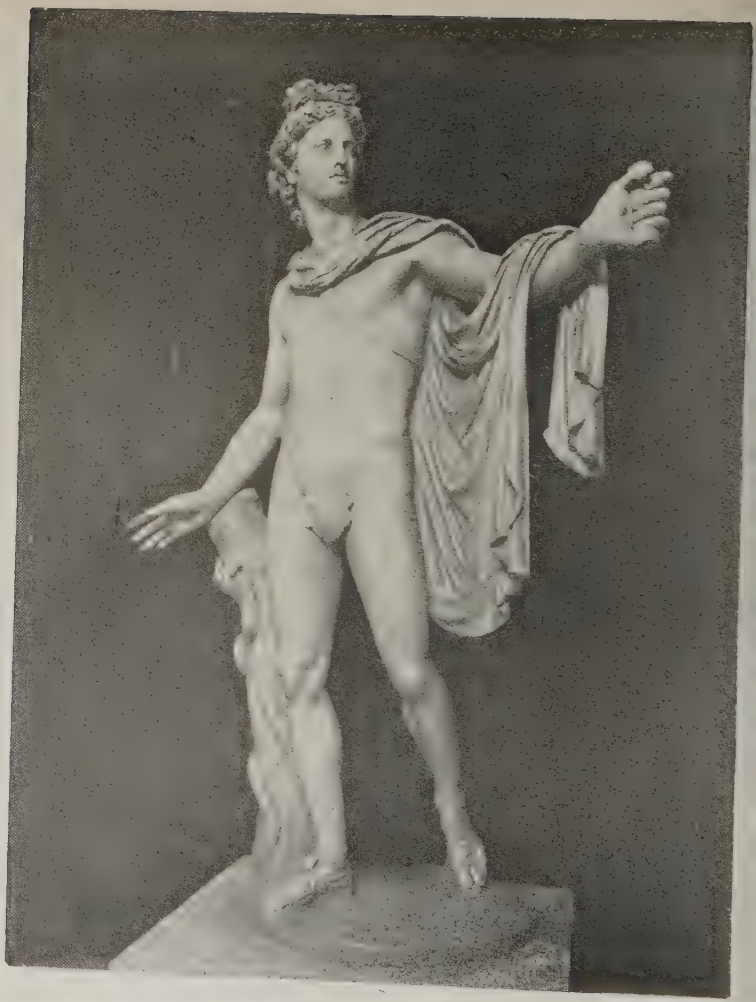
Phidias may be said to have revealed the gods anew to the Greeks in the types which he created. The Venus de Milo is a reproduction of one of these. In it we have a pure and elevated ideal of the goddess of love.

Jupiter Olympus, as represented in the gold-and-ivory statue made for the great temple of Olympia, was another of these types. We can probably form some idea of it from the impression of an existing coin of Elis. The Greeks looked upon it as a misfortune not to have seen this statue before death; for in seeing it they saw Zeus, the omnipotent ruler and the benefactor of men, face to face.

We are tempted to close this account of the Phidian period

VENUS DE' MEDICI

IN THE UFFIZI GALLERY, FLORENCE



VATICAN

APOLLO BELVEDERE

The hands are poor, modern restorations. A bronze statuette, discovered near Janina, corresponds to the pose and gesture of this one, but shows the left hand holding a head of Medusa, not a bow.

sculpture with a quotation from North's "Plutarch," given Lloyd's "Age of Pericles":

"For this cause therefore the works of Pericles . . . are ore wonderful because they were perfectly made in so short time, and have continued so long a season. For every one those that were finished up at that time, seemed then to very ancient touching the beauty thereof; and yet for e grace and continuance of the same it looketh at this day if it were but newly done and finished, there is such a cer- in kind of flourishing freshness in it, which telleth that the jury of time cannot impair the sight thereof; as if every of ose foresaid works had some living spirit in it, to make it em young and fresh, and a soul that lived ever which kept em in their good continuing state."—North's *Plutarch*, 165.

lour

Colour was frequently applied to sculpture; not, however, increase its resemblance to life, but solely for decorative rposes. Thus, for example, the hair was occasionally ded. Sometimes the whole of the draperies were painted; other cases only the borders, and the latter were often en- hed with metal or precious stones.

lycletus

Athens, as we have said, was not the only centre of Greek lpture at this time. The school at Argos reached its ghest point during the same period, under Polycletus. His ossal statue of Hera, which has been preserved only in the ubtful excellence of a copy, was said by some to have ri- led the works of Phidias.

He carried the representation of athletes to great perfec- n, and one of his statues was looked upon as a canon of portions for the human figure.

Scopas; Praxiteles; Lysippus

At the close of the Peloponnesian war there was a revival of sculpture under Scopas and Praxiteles. Their works were characterised by increased softness and delicacy of outline, great sweetness of expression, and almost too much finish in details.

The naturalistic tendencies of the Argive school under Lysippus present a stronger contrast to the idealism of the Attic school than in the time of Phidias.

After the Macedonian conquest in Persia, art again revived; but it was no longer associated with freedom and the state, but existed to gratify luxurious rulers, and to add its charms to the splendour of court life.

Schools of Rhodes and Pergamos

The most influential schools were at Rhodes and Pergamos. The character of the works of the time was theatrical; and pathos was expressed to an extent almost inadmissible in marble, certainly inadmissible according to the Phidian ideal. The Laocoön group is one of the most characteristic and well-known works of the school of Rhodes. Laocoön was a priest of Apollo, and was destroyed at the altar with his two sons by serpents sent from the gods to punish his blasphemy. The central figure of the father expresses the most intense mental and physical agony, as he struggles in the coils of the serpents, and sees his two sons inextricably entangled by the venomous beasts.

The figures of the sons are subordinated in size to the central figure. Some portions of the sons have been restored.

The greatest works of the school at Pergamos now in existence are the so-called Gigantomachia, reliefs representing the battles between the gods and the giants, recently excavated at Pergamos, and now in the museum at Berlin. Of the famous compositions of battles between Attalus and

VATICAN

THE LAOCOÖN

Of the Rhodian School, after the death of Alexander the Great. It represents theatrical sensation rather than truly dramatic emotion.

CAPITOLINE, ROME

THE DYING GAUL

Of the School of Pergamos, which distinguished itself by depicting battles of

umenes and the Gauls, there are but a few single figures
w in existence, of which the so-called Dying Gladiator, at
ome, is one.

The Farnese Bull, now in the Naples Museum, is another
rk of the Rhodian school.

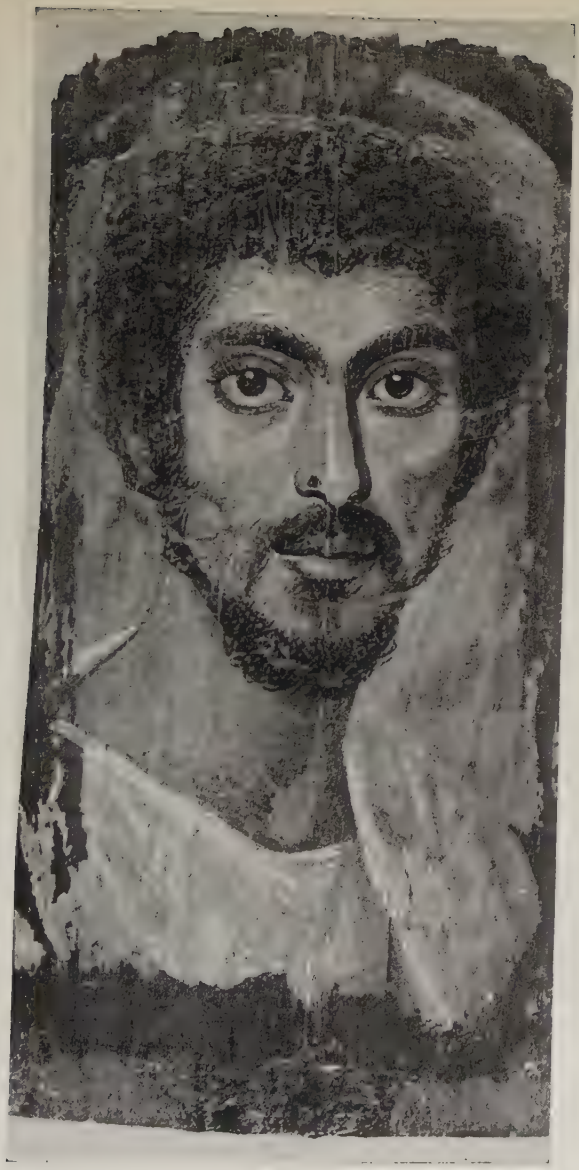
During the Macedonian period, portrait-statues, glori-
ing the different kings by representing them as deities, ex-
cised the skill of the greatest artists.

The Greek authors speak enthusiastically of their painte Cleanthes is said to have made the first silhouettes. Poly notus, a native of the island of Thasos, decorated a w in Athens with a representation of the battles of t Athenians and Lacedæmonians. After the Peloponnesi war painting deserted Attica and flourished in the Ioni cities of Asia Minor; Zeuxis and Parrhasius being the ch masters of this period. At the end of the fourth centu B.C. Apelles was the favourite painter of Alexander t Great. A few relics of this epoch were discovered in t sepulchral chambers at Pæstum, and are now in the Nap Museum. A very remarkable collection, comprising s enty-eight portraits, male and female, painted upon mum cases, was found near Kerki in the Fayoum province Egypt. They became the property of M. Th. Graff Vienna; and a few examples have been acquired by the Met politan Museum of Art in New York.

The Greeks also thoroughly explored and developed principles of polychrome decoration in connection with arc tecture and sculpture. Meanwhile the most complete r ord of their achievements in painting is to be traced in great number of decorated vases which have survived, wh all but a few examples of pictures and mural decorations h perished. Though the vase-painting was done by cra men rather than artists, it is to be presumed that the velopment of the latter is in a measure reflected.

Vase-Painting

There are two archaic styles of Greek vase-paintings. the earliest there are no traces of Oriental influence: figu



THE METROPOLITAN MUSEUM OF ART, N. Y.

PORTRAIT FROM FAYOUM COLLECTION

Painted on a mummy case.

THE METROPOLITAN MUSEUM OF ART, N. Y.

PORTRAIT FROM FAYOUM COLLECTION

From a mummy case.

are rudely represented in profile, black or brown on yellow ground. These vases are fair examples of that process of

Examples of the Late Period; Less Choice in Form and More Elaborate in Ornament. Covered with Polished Black, on which the Details Stand Out in the Red Clay or Sometimes in White or Yellow Tones

painting called *skiagraphy*, which was said to have originated in drawing from shadows.

The next step in advance was the pencilling of lines on the black figures, and it was probably in this style of outline painting that Polygnotus excelled. From these we pass to

vases where the groundwork was painted black, and the figures left in the original red, and then lined in black. In these " red-figured " vases we can trace the advance of painting in attempts to produce illusion.

The compositions of scenes on the vases of this late period are stiff; in the plate we have two rows of figures, the upper row supposed to be behind the lower, but this circumstance is not indicated by any attempt at perspective. Many of the figures were personifications of the powers of nature. About 65 B.C. the manufacture of painted vases ceases. " The art," says Woltmann, " had lasted long enough to give us a faithful reflection, if only with the imperfections proper to a humble industry, of the graphic arts of Greece in the several phases of their history."

CHART IV.—Greek Art.

Chronology.		Architecture.	Sculpture.
t. Archaic Period.		Treasury of Atreus at Mycenæ. Remains of Ancient Troy.(?)	Lion Gate at Mycenæ.
l. Period of Greek Art, — rom Solon, 580 B.C., Persian Wars, 460 B.C.		*Ægina.*—Temple of Minerva.	Pediment Sculptures from Temple of Ægina; now at Munich.
		Pæstum (Italy). — Temple of Poseidon. Perip. and hypæthral. Doric.	
		Temple of Demeter. Perip. Doric.	Metopes from Selinus.
		A stoa and an inferior temple.	Statue of Didymæan Apollo.
		Syracuse. — Temple of Athena in Ortygia.	
		Selinus. — 3 Temples on the Acropolis. Hexast. Perip.	
l. From Pericles to Alexander. 460-366 B.C.	*Attica.*	Temple of Theseus. Athens. Perip. Doric.	Sculpture from Parthenon — greater part in London. So-called Elgin Marbles.
		Parthenon. Perip. Doric.	
		Propylæa. Doric and Ionic.	
		Erechtheum. Double temple. Ionic.	Frieze and Metopes from Temple of Theseus.
		Great Temple at Eleusis. Doric.	Fragments of Metopes from Temple of Zeus at Olympia—Labours of Hercules.
		Temple of Nemesis at Rhamnus. Doric.	
		Temple of Pallas at Sunium. Doric.	
	Peloponnesus.	Temple of Zeus at Olympia.	Frieze of Temple of Apollo at Phegalia, Centaurs and Amazons, British Museum
		Temple of Apollo at Phegalia. Doric and Ionic.	
		Temple of Athena Elea at Tegea. Ionic, Doric, and Corinthian.	Metopes from Selinus.
		Temple of Zeus at Nemea. Doric.	
	Sicily, Ionia and Caria.	Didymæan at Miletus. Ionic and Corinthian.	Sculptures from Harpy Monument at Zanthus.
		Temple of Pallas Polias at Priene. Ionic.	
		Temple of Dionysius at Teos.	
		Temple of Apollo at Delos. Doric.	
		Temple of Zeus Olympus.	
		Temples at Selinus.	
a. From Alexander to struction of Corinth. 336-146 B.C.		Building of Alexandria and Antioch.	Laocoön.
		Mausoleum of Carian Queen Artemisia.	Farnese Bull.
		Temple of Apollo at Daphne.	Dying Gladiator and Statues of Gauls.
		Temple of Olympian Zeus at Syracuse.	
		Monument of Andronicus Cyrrhestes.	Pergamos Marbles.

ETRUSCAN ART

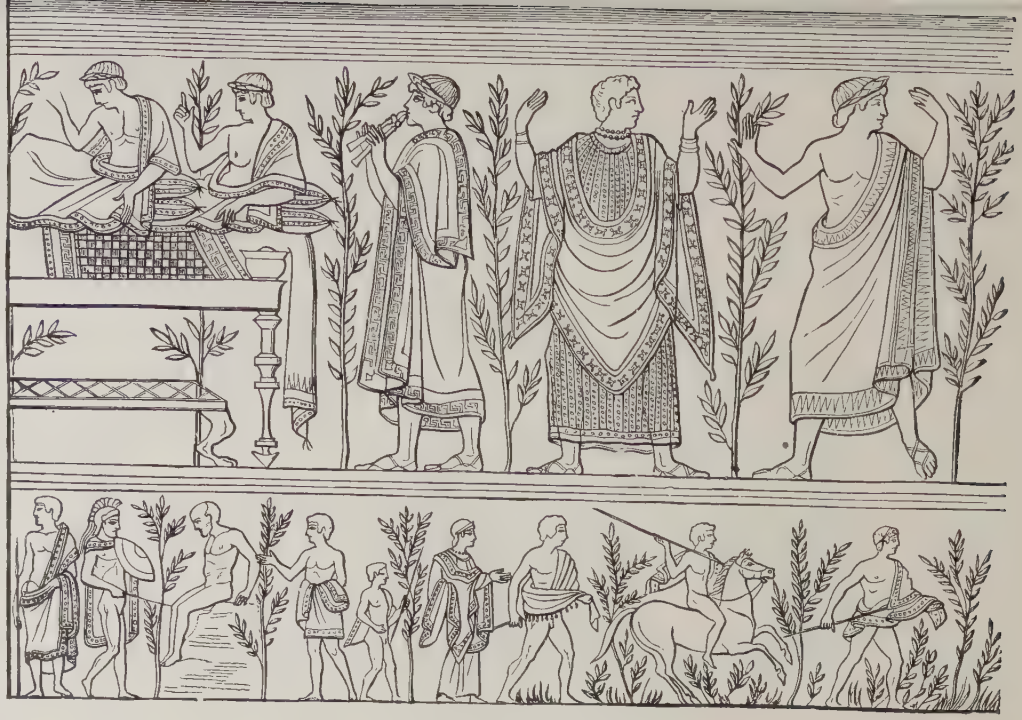
The Etruscans are supposed to have been related to the primitive inhabitants of Greece. They established themselves at an early period in the central part of Italy; and from the sites of their towns, which were such as could be easily defended, we may infer that they supplanted the previous inhabitants. Their cast of mind was practical and gloomy. Their religion, judging from the tomb paintings, was a dualism, good and evil spirits contending for the soul of the dead. In Etruscan architecture we find Greek forms imperfectly understood, as, for example, the triglyphs. The most important elements in the architecture of this ancient people are the arch and vault. The arch was known to the Assyrians; but the Etruscans were the first to use it extensively, and the Romans, as we shall see, borrowed it from them.

Architecture

The only important architectural works of Etruscan times that remain are city-walls and tombs. The latter are very interesting and numerous. Some of them are mounds of earth and stone, with a foundation of masonry; others are cut in the rock, and have Egyptian-looking pillars to support the roof. The paintings found in many of these tombs are extremely interesting.

Sculpture

The earliest Etruscan sculptures have a marked likeness to Egyptian work. The outlines are square, and the figures without action. The drapery fits the body closely, the feet are joined together, and the eyes are wide open. In the



ETRUSCAN WALL-PAINTING

Note the Usual Device of Placing Green Branches Between the Figures

later period of Etruscan art, Greek influence preponderates over the native style.

The Etruscans excelled in bronze-work, and executed vast numbers of statues in this material. We can form some idea of the extent to which they carried this art, when we

WALL-PAINTING IN ETRUSCAN SEPULCHRE

Scenes Represent Hunting, Banquets, Festivals, Etc., the Figures Being Drawn in Outline and Filled in with Bright Colour

are told that the Romans are said to have taken two thousand bronze statues from Volsinium after its capture.

Painting

Painting was a favourite art with the Etruscans. The walls of their tombs were usually covered with coloured outline sketches. The subjects of these paintings were scenes from every-day life, such as dances, hunts, banquets, repre-

sentations of the worship of the dead, of funeral ceremonies, or of the condition of the soul after death.

The importance of Etruscan wall-paintings in the history of classic painting is very great. For, whereas our knowledge of Greek painting is nearly limited to the pictures on vases, in Etruscan tombs we can trace the progress of the art from the archaic style through its different phases until it disappears in Græco-Roman work. In the illustration we have a painting from an Etruscan tomb in which Greek influence is quite perceptible. The upper row of figures represents a luxurious feast; in the lower row we have a boar-hunt in a wood. The wood is indicated by a few sparse trees.

The picture is taken from the Grotto della Querciola, one of the tombs at Corneto.

Metal Work

The Etruscans were also celebrated for their small metal works, candelabra, jewelry, armour, and vases. Many of their vases can with difficulty be distinguished from Greek work. These lesser productions were much prized in foreign lands, even in Greece; and it is probable that Etruscan art degenerated to a mere trade during the latter part of its existence. The art of working in metal was highly developed in the East, and it was introduced into the West through the medium of the Phœnician traders. Probably the imitation of Oriental decorative work first created a taste for Eastern forms in Europe.

ROMAN ART

When we pass from Greece to Rome, we find ourselves in a totally different atmosphere. The individual is merged in the state, and the relations of life are studied from a purely practical standpoint. The Greek was a diplomat: the Roman was a citizen, a soldier, and a legislator. The Greeks were inventors: the Romans were conquerors and constructors. Greek culture spread over the whole world; but Roman conquest, Roman laws, and Roman civilisation paved the way for it.

The gods of Rome were not idealised men and women as in Greece: they were the "rulers of human affairs, and the prototypes of human virtues." Their will was not ascertained through the ambiguous utterances of oracles: it was a decisive "yes" or "no," revealed by signs in the heavens, and interpreted by augural science.

Whatever the Greeks borrowed became thoroughly incorporated in the body of Greek life. The Romans had the wisdom to appropriate what was good in the institutions of the nations they conquered; but, while they made it their own in one sense, it never lost its original character, so that Roman laws, Roman religion, and Roman life form, as it were, a long and splendid triumphal procession, bearing spoils from the nations that one by one acknowledged the power of Roman arms, and sought the privileges of Roman citizenship.

BASE OF TRAJAN'S COLUMN

Note the lintel of the door.

ROMAN ARCHITECTURE

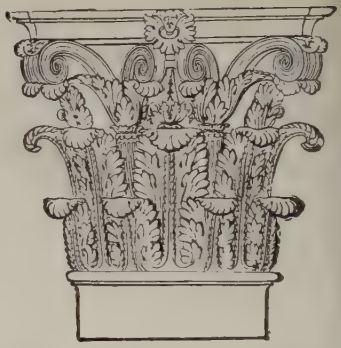
Among the Greeks the outward form revealed the internal structure of a building. Their architectural decorations, like the drapery of their statues, served to show off to better advantage the grace or strength of that which they concealed. The Romans took the prominent features of their construction from the Etruscans, i.e., the arch and vault, and, adding to them the Greek column and entablature, produced a system of architecture that, in spite of all its magnificence, never became an organic whole. The Romans had neither the desire nor the ingenuity to conceal their plagiarism. Practical good sense and executive ability are everywhere shown in the construction of their buildings; but, as a rule, we have to look for these merits under a mass of magnificent but sometimes inappropriate decoration,—a splendid but ill-fitting garment that gives the casual observer no adequate conception of the use or beauty of the forms which it covers.

We shall now say a word in regard to the three orders of columns and entablature which the Romans borrowed from the Greeks, and to which they added two of their own, the Tuscan and the Composite.

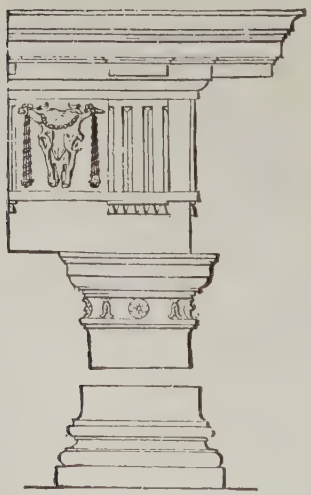
Tuscan

The so-called Tuscan, or Roman Doric, is in reality only a modification of the Greek Doric. The shaft in this order is plain, the column has an independent base, and in the frieze a triglyph is placed over the middle of the corner column with a half-metope beyond it, showing that the practical Roman mind failed to grasp the principles which

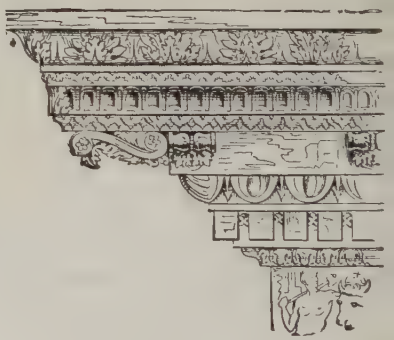
COMPOSITE CAPITAL



ROMAN CORINTHIAN CAPITAL



ROMAN DORIC ORDER



CORINTHIAN CORNICE FROM THE ARCH OF TITUS

had actuated Greek architects in their deviation from the laws of symmetry in the arrangement of their frieze.

Roman Ionic

The principles upon which the beauty of the Ionic order depended were not much better understood by the Romans

than those of the Doric, and the volutes of the capital were often transformed into meaningless whorls.

Corinthian

With the richer decorations of the Corinthian order, however, the Romans were more in sympathy, although even here they do not seem to have grasped the thought underlying the whole; i.e., the derivation of the ornament from plant-forms.

They used heavy Ionic volutes in place of the tendril-shaped whorls of the Greek Corinthian. It must be said, however, that, if they lost thereby the unity of the decoration, this loss is made good by a decided gain in the appearance of strength.

Composite

The Composite, as its name indicates, is not an original order: it is a combination of the upper part of the Ionic and the lower part of the Corinthian capital. In some cases it can with difficulty be distinguished from the Corinthian.

An arch, says the dictionary, is " a curved structure open below and closed above." The wedge-shaped stones of which a true arch is composed are called voussoirs, and the middle one is designated as the keystone. Every simple arch has a centre towards which the lines formed by the junction of the voussoirs point. In complicated arch forms, as the trefoil or flat arch, there is more than one centre. The outer line of an arch is called the extrados; the inner one, the intrados. The ends of an arch rest on columns or piers, which must be sufficiently strong to bear the thrust or outward pressure.

The distance between the columns or piers on which the two ends of an arch rest is called the span of the arch.

A vault is an arched ceiling, and a dome a spherical vault covering a circular or oblong space.

The great advantage in using the dome and the arch is the facility with which large spaces can be roofed over without multiplying points of support or using lintels of vast size.

We shall now consider the different classes of Roman buildings; and here, as in Greece, we begin with the temple.

Temples

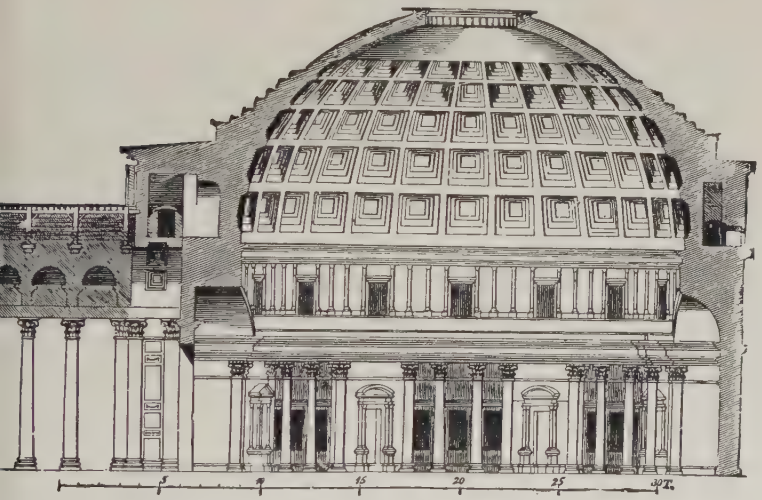
The requirements of the Roman ritual led them to adopt the square form of the Tuscan temple, which was modified and finally supplanted by the oblong of the Greeks. The "Maison Carrée" at Nîmes in France is a good example of the transition from the Tuscan to the Greek ground-plan. It is a prostylos; the portico or pronaos advances three columns from the cella-walls, which have no external colonnade, but are decorated with pilasters or half columns.

It is interesting to remember that there is a great variety in the so-called orientation of Roman temples, that is, their position with reference to the east. They were usually built to face the sun as it rose on the day sacred to the god to whom the temple was dedicated, which was the day ordinarily selected for the laying of the corner-stone. The Romans used vaulted ceilings in their square and oblong temples, but the external form of the temple was not modified by their use.

Another form of Roman temple was round: a circular cella was enclosed by a colonnade, as is the case in the temple of Vesta at Tivoli; or the colonnade was omitted, and a portico added to the circular building, as in the Pantheon at Rome.

The Pantheon was built by M. Agrippa. It was completed B.C. 25. The main building is a rotunda one hundred and thirty-two feet in diameter, lighted by an opening twenty-

five feet in diameter at the apex of the dome. The walls were nineteen feet thick, and contained eight apertures or niches, one of which formed the entrance. These niches were alternately semicircular and quadrangular. They originally contained statues of gods and goddesses, but now, with the exception of the one opposite the entrance, are enclosed by columns. The building is divided



SECTION OF THE PANTHEON

Note the Increased Depth of the Dome as Seen from Inside, so that Its Main Thrust is Downward

nto stories marked by pilasters and columns supporting cor-ices. On the second story, doors lead into chambers built n the thickness of the walls. A simple decoration of large nd small arches on the exterior corresponds to the stories f the interior. The bronze plates which once ornamented ne roof have been removed. The portico is divided into nree naves, and has a frontage of eight columns. Its roof gabled, and a second and higher gable crowns that portion

of it nearest the main building. The Pantheon was converted into a Christian church in the seventh century, and at the present day is one of the most remarkable monuments of Rome.

"That which produces the most lively impression in the Pantheon," says Viollet-le-Duc, "is the immense dome, which

BATHS OF DIOCLETIAN
Showing Vaulted Ceilings and Supporting Columns

derives all its decoration from its own structure and that single aperture, twenty-five feet in diameter, pierced at its summit, open to the zenith, and shedding upon the porphyry and granite pavement a great circle of light. So great is the elevation of this eye of the dome, that its immense opening has no sensible effect on the temperature of the interior. The most violent storms scarcely breathe upon the head of

THE COLOSSEUM, ROME

In the ruin you can see the actual principles of construction and that the outside columns are merely applied ornament.

ARCH OF CONSTANTINE, ROME

Built by Constantine, who died in 337. Sculpture taken from earlier buildings except the

im who stands beneath it; and the rain falls vertically and lowly through the immense void in a cylinder of drops, and narks the pavement with a humid circle."

The baths built in honour of Jupiter Ultor were among he most extensive public buildings, and were erected on a nagnificent scale. Separate apartments were provided for arm, tepid, cold baths, and shower-baths, for rubbing and iling the body. There were also rooms for dressing and ndressing, for conversation, and for various kinds of musements.

asilicas

The attention paid to the basilicas or halls of justice is haracteristic of the temper of the Romans. They were sually oblong, terminating in a circular apse in which was ne seat of the judge. The main building was divided into isles by rows of columns. These basilicas were built of light naterials, and, with one or two exceptions, have been de-troyed. Both wooden and vaulted roofs were used.

heatres

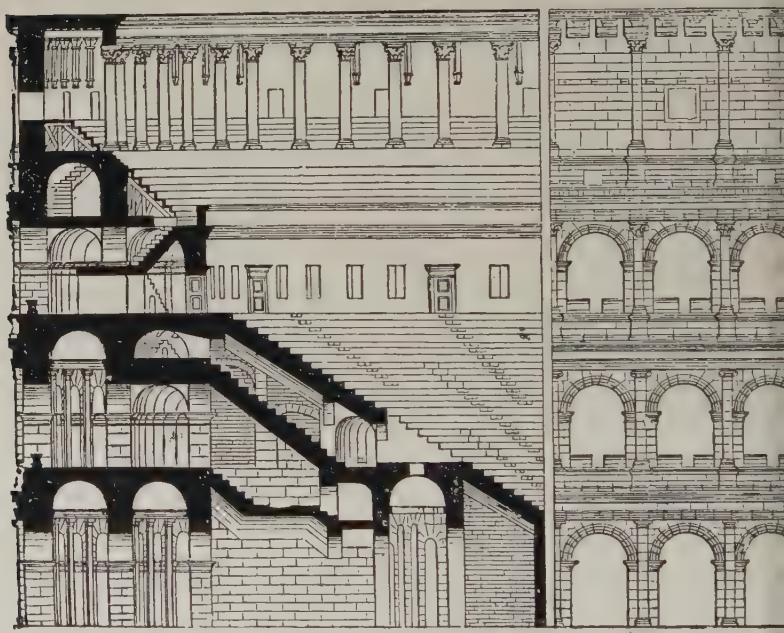
How the Roman theatres differed from the Greek has been oted. The amphitheatres had an oblong space in the cen-re. The reason for making them oblong in place of round as in order to give more space for the extensive shows that ere conducted in them, such as gladiatorial contests. If ne arena were a circle, the action would of necessity be con-ntrated around a central point.

The largest Roman amphitheatre is the Flavian or Col-seum at Rome.

In the illustration we have a section and a portion of the evation of the Colosseum. It was built in four stories, each ne formed by a series of arches, which are framed by columns ith their entablature. We may instance this as a good

example of the way in which the Romans used Greek orders for ornament, and not for use.

The colonnade on the first story is Tuscan, on the second Ionic, on the third Corinthian; while on the fourth story, which is somewhat higher than the others, pilasters support



SECTION AND PORTION OF THE ELEVATION OF THE COLOSSEUM

the cornice of the building, and take the place of the arcade.

Sockets are to be found in the upper story for the insertion of poles which carried the canvas sails that protected the audience from the weather. Three tiers of seats inside correspond to the external stories; the upper one is enclosed in a colonnade. The space below the seats was occupied by stairways, cells, and vaulted corridors. The ground-plan is six hundred feet long by five hundred feet wide.

It was not merely the public buildings of the Romans that were characterised by luxury and richness: private houses were often erected at great cost, and fitted up with much magnificence. Their general plan was that of a number of small rooms opening out of one or more large halls or central courts. The Roman palaces were really little cities, containing on a small scale baths, temples, and other buildings.

ATRIUM IN THE SO-CALLED HOUSE OF SALLUST AT POMPEII

The Walls are Veneered with Marble and Decorated with Mural Paintings. The Ceiling Has a Central Opening, under which in the Floor is an Impluvium to Catch the Rain-water

A great variety of Roman tombs have come down to us. An important class are the so-called "columbaria," named from the little niches resembling pigeon-holes, which were provided for the reception of the urns which contained the ashes of the deceased.

Lack of space prevents us from speaking of many of the different kinds of buildings produced by Roman hands.

Sewers, aqueducts, artificial harbours, and fortified camps, roads, and bridges, are all characterised by the most admirable adaptation of means to the end in view, and by the greatest economy of material and labour consistent with thoroughness and durability.

Arches

Splendid arches, decorated with sculpture, were often erected to commemorate the founding of a road, or some great victory; and columns with richly carved reliefs served

SECTION OF THE HOUSE OF PANSA AT POMPEII

There are Two Divisions, Each Grouped About an Atrium. The Inner One is the Intimate Abode of the Family, the Outer for General Use and Entertainment. Slaves' Quarters are in Upper Story

similar purposes. Towards the later period of Roman art, designs for whole cities were made, and carried out on a magnificent scale, as at Tadmor and Baalbek. In the buildings in these places, and in many tombs scattered over Arabia Petra, strong Oriental influences are at work modifying Roman forms, and producing a style that may be called a classic Rococo.

The strong family likeness which exists between Roman buildings in all parts of the world that came under Roman sway, is fully accounted for by the methods by which they were erected. Soldiers and slaves were the numerous, but unskilled, labourers who brought the materials, "moulded the bricks, slacked the lime, and carted the sand"; then "the

AUGUSTUS CAESAR

Note the general dignity of the design and the delicate richness of details.

MARCUS AURELIUS, ROME

Excellen in bronze an› gilt.

architects designated the points of support, and the position and character of the walls to be reared; hundreds of workmen, under military supervision and strict mechanical superintendence, proceeded to mix the mortar, and bring to the site in their arms rubble stone, gravel, and bricks; and, while selected workmen laid up the rough faces of the walls, the masses behind were filled with compact concrete. When they had thus reared the walls to the desired height, the science of the architect again intervened to prepare and lay in place temporary centres or forms of wood from the abundant forests of Gaul or Germany, on which the masons and labourers moulded the arches and vaults of the structure with their brick, their rubble, and their mortar or concrete." Thus, says Viollet-le-Duc, "a skilful superintendent, a few carpenters and masons and hundreds of strong and disciplined arms could elevate the greatest monument in a few months."—Viollet-le-Duc, *Discourses on Architecture,* p. 82.

If there was sufficient wealth at the disposal of the builders, an artist was employed to decorate the building when it was finished; but frequently the decoration was never applied, and the walls were left in the rough state; and then we see the bare sinews of Roman architecture. When the artist has done his work, we are tempted to exclaim with the sculptor of old, "Not being able to make thy Venus beautiful, thou hast made her rich."

ROMAN SCULPTURE

We have already said that art was not a natural growth in Rome; and there is no doubt that in sculpture, as in architecture, the earliest works were strongly tinctured with Etruscan influence. Their conquests in Sicily, and later in Greece and Asia Minor, brought the Romans more directly under Greek influences. Masterpieces of sculpture graced the triumphs of Roman generals; and, although they were at first regarded merely in the light of trophies, their beauty soon began to be recognised, and a taste for them arose in the Capital. In the absence of any native artists who could gratify this taste, Greek sculptors were induced to emigrate to Rome, and a Græco-Roman school of sculpture was founded. The works produced were after Greek models and in the Greek style; but heaviness and lack of beauty in the Roman costume as compared with the Greek, and elaborate finish and a want of subordination in the detail, marked the school as an inferior one, although many of its works executed before the time of Augustus are among the most prized treasures of our galleries.

Among these are the torso of the Belvedere Hercules, the Farnese Hercules, the Medicean Venus, and the Sleeping Ariadne.

Portraiture

Portraiture was a favourite branch of Roman art. There were two kinds of portraits, the iconic, or real portrait, and the heroic, or ideal. In the latter the person depicted was made in the likeness and with the attributes of some god or hero. One of the finest of these portrait-statues is that of Augustus in armour.

During the time of the emperors, from Augustus to Hadrian, the elements of a native Roman school are to be found in the shape of historical reliefs. On the column of Trajan, erected in the forum of the same emperor, to commemorate the close of the Parthian war, 113 A.D., we find most interesting examples of this class of work. A spiral band of relief winds round the column Half-way up is a figure of Victory writing the names of heroes on her shield. There are more than a hundred different compositions of scenes from the war. The emperor constantly appears leading the soldiers, while the barbarians are easily recognised by their dress.

Decadence

In the time of Hadrian, Greek sculpture was again revived; and the numerous statues that remain to us of Antinous, the favourite of the emperor, who suffered martyrdom for him in some mysterious way in Egypt, are the last ideal statues of classic art. From this time forward sculpture declined with the decline of Roman liberty and Roman institutions; while the Romans sought in vain among the gods of the East and of Greece the religious inspiration which they could not find in their own Pantheon. The various stages of the decadence of Roman sculpture are marked by portraits of the emperors. That of Caracalla, which is the last, has the degraded features which we should expect to find in such a monster. "At his head," says Burckhardt, "Roman art pauses as if in horror; from this time it has scarcely produced a portrait with any lifelike feeling." With Constantine, the last gleam of life in sculpture became extinct in Rome; and only upon the reliefs of sarcophagi do we find any traces of ideal conception, or even of moderate execution. Here pagan and Christian ideas are sometimes curiously intermingled under the influence of an eclectic

philosophy. On one of the most celebrated of these sarcophagi, the Pamphili Dorian, we find the birth and death of man depicted.

"Prometheus is moulding a human figure, and Minerva is imparting life to it by placing Psyche (the human soul), in the shape of a butterfly, upon its head. Near at hand the genius of Death holds the inverted torch on the breast of the dying youth, Psyche as a butterfly rests upon it, while Mercury is carrying away the soul to the lower world. Farther on we see Prometheus chained to a rock, and Hercules shooting the vulture. The figure of a man going up to heaven in a chariot may be Elijah."—LÜBKE's *Sculpture*, p. 306.

POMPEIIAN WALL-PAINTING

A characteristic blend of natural and architectural features; no figures in this case.

METROPOLITAN MUSEUM OF ART, N. Y.

VICTORY OF ALEXANDER

Mosaic in the Neapolitan Museum.

ROMAN PAINTING

The great painters of classic times are not known to us by any works executed by their own hands; and we must remember that it is not easy to obtain an idea of the perfection of Greek or even Græco-Roman painting from the descriptions of classic authors, and from copies of celebrated works executed by house-decorators who of necessity must have been inferior to the artists who produced the originals. Any one who has been in one of the galleries of Europe, and who happens to have turned some day from a great picture which he has been admiring to glance at the copyists who are working from it, can realise the difference that must have existed between the fresco of the Aldobrandini Marriage, for example, and the painting which was its prototype.

Antique painting is known to us from wall-paintings, many of them frescos, discovered at Herculaneum, Pompeii, Stabiæ, and in Rome and its vicinity.

They may be divided into three classes:—

1. Representations of historical or mythological scenes.
2. The same with architectural or landscape backgrounds.
3. Purely decorative figures in a light decorative architectural framework.

"The Aldobrandini Marriage" is an example of the first class. The picture was discovered in 1606, and named after its first owner, Cardinal Aldobrandini. In the central group the veiled bride is seated on the nuptial couch with a woman beside her. At the right is the bridegroom. At one side of the picture a group of women offer a sacrifice with songs and playing; and at the other side women prepare the bath.

As an example of the second class we may take one of the celebrated Odyssey landscapes found in 1848-50 in exca-

vations on the Esquiline in Rome. It represents the visit of Ulysses to the lower world.

The third class (mosaic pictures) is a very important branch of ancient art. The so-called "Battle of Alexander" found at Pompeii is one of the most interesting that have been discovered.

The subject may be the victory of Alexander over Darius at Issus. The horseman who has been overthrown is the Barbarian king. "The highest merit of this work, unique in its kind, is not to be sought for in faultless drawing, or in the expressiveness of each single figure; but rather in the power with which a momentous crisis is presented to us with the slightest possible means. On the right, by the turn given to the chariot and horses, and by some telling attitudes and gestures, a picture of helplessness and consternation is given which could not be more significant or, save in an outward sense, more complete."—BURCKHARDT's *Cicerone*, p. 6.

CHART V.—Roman Art.

Chronology.	Architecture.	Sculpture.
Etruscan or Republican Period.	Appian Way. Aqueducts. Cloaca Maxima. Temple of Vesta at Tivoli. Temple of Fortuna Virilis. Tabularium.	
2d or Augustan Period, to 37 A.D.	*Rome.* Temple of Palatine Apollo.	Medicean Venus.
	Temple of Saturn.	Farnese Hercules.
	Temple of Quirinus.	Belvedere Torso.
	Temple of Mars Ultor on Capitol.	Belvedere Apollo.
	Roman Forum.	Borghese Gladiator.
	Theatre of Marcellus.	Diana of Versailles.
	Mausoleum of Augustus.	Colossus of Nile.
	Pantheon.	Sleeping Ariadne.
	Pyramid of Caius Cestius.	
	Temple of Herod at Jerusalem.	Portraits of Emperors.
	Maison Carrée at Nimes.	
The Claudii to 69 A.D.	Prætorian Camp. Rome rebuilt after Nero. Harbour of Ostia. Palace of Cæsars. Arch of Claudius. Remains of Pompeii, Herculaneum, and Stabiæ, buried A.D. 79, belong to this early period.	
3d Epoch, — A.D.		
The Flavii	Rebuilding Capitol.	
Vespasian 69	Temple of Peace by Vespasian.	
Titus 79	Colosseum.	
	Arch of Titus	Reliefs on Arch of Titus.
Domitian 81	Rebuilding Capitol.	
Nerva 96	Forum of Nerva.	
Trajan 98	Forum of Trajan.	Reliefs on Column of Trajan.
Hadrian 117		Statues of Antinous.
Antoninus Pius . . 138	Column of Antoninus Pius.	Reliefs from Column of Antoninus Pius.
	Temple of Antoninus and Faustina.	
Marcus Aurelius . 161	Temple of Marcus Aurelius.	Reliefs from Arch of Constantine.
Septimus Severus . 193	Arch of Septimus Severus.	
Caracalla 211	Baths of Caracalla.	Sarcophagus reliefs.
	Works of period not in Rome.	
	Buildings at Antioch, Heliopolis, Palmyra, Decapolis, and Byzantium.	
	Ruins at Petra. Tombs near Jerusalem.	

EARLY CHRISTIAN ART

THERE are many advantages to be gained from dividing the course of history into periods, such as Ancient, Classic, and

CEILING PAINTING FROM THE CATACOMB OF ST. CALIXTUS

Mediæval. It is easier to remember important events and distinguished men when they are, as it were, grouped together; and a comparison of the manners and customs of a

ven time with those of some preceding time enables us to alise distinctly the changes that have taken place. We ust guard, however, against one impression that may arise om this method of study, i.e., that human progress is fected by a series of mighty revolutions, in place of being gradual growth.

Bearing this in mind, we turn from so-called classic to hristian art, and we fix our attention for the time being upon ie three centuries which intervene between the death of hrist and the accession of Constantine. History tells us at during these three centuries the Christians were alter-ately tolerated and persecuted; that the persecutions varied intensity; and that, under Maximinus (237 A.D.), even the rial-places of the saints and martyrs were confiscated by e government. It is around these burial-places that our terest centres; for they are the most important Christian mains of the period under discussion. They are under-round cemeteries, and are called catacombs. They are und near Naples, Paris, Alexandria, and Rome; but those ar Rome are the most important.

atacombs

It is probable that the early Christians had burial-clubs, nilar to pagan burial-clubs; that a cataconib, or a portion a catacomb, was owned by a club, and paid for and kept order by contributions from the different members, who us acquired the right of burial there for themselves and eir families. These burial-clubs were probably legalised der charters similar to those given to other associations a like nature.

The different catacombs were originally separate ceme-ries. They were connected and extended in times of per-cution, in order to afford means of escape to the living who ok refuge in them. Those in the vicinity of Rome are

nearly all within an area of three miles, outside the walls of Servius Tullius. They are excavated in the strata of pozzolani, a soft volcanic rock which is very common in the neighbourhood. They consist of narrow underground passages. The passages usually branch off from one another at right angles, and space enough is left between them to avoid any risk of the roof's caving in for lack of support. Sometimes there are distinct stories connected by flights of steps. On either side of the passageways are tiers of niches in the wall (*loculi*), where the bodies of the faithful were laid. The stones which closed these niches were called *tabula*. The name of the dead was placed upon them, and frequently a brief inscription or some Christian symbol. At certain irregular intervals the passages widen into *cubicula*, or small chapels. These were private family vaults, or places of special sanctity, where some martyr was buried. A shaft (*luminare*) usually connects the *cubiculum* with the outer air, and admits light and ventilation. The grave-diggers were called *fossores*, and were often represented in the frescos.

When it became necessary to conceal the catacombs, entrances were made to them from old and deserted sand-pits, and the original entrances stopped up. After the time of Constantine, cemeteries above ground were used as well as the subterranean ones; but it was not until Rome was taken by Alaric (410) that the practice of burial in the catacombs ceased altogether.

The early Christians were not required to cast away everything that had a pagan origin, but only such things as "had been offered in sacrifice to idols"; and, just as the Christian mode of burial undoubtedly originated in a copy of the outward customs of the Romans, so early Christian art for a long time had no vigorous life of its own, but bore fruit that resembled in form, if not in flavour, the fruit of the parent-

tree. We must not be surprised, then, at finding the earliest frescos in the catacombs identical in many respects with the pagan decorations of the same period: nor must we be disappointed at detecting a falling-off in the excellence of execution contemporary with the decline of art in Rome.

Painting

Christian painting did not aim at a naturalistic representation of historic scenes, but at a pictorial and symbolic presentation of those doctrines which the early believers dwelt upon, and which they wished to keep constantly before their minds. Hence the study of the paintings in the catacombs has an interest above and beyond that which belongs to it from a technical point of view. From it we discover the relations in which art stood to Christianity in the first centuries; and in it, and not in the later productions of Byzantine luxury, we find the germ which sprang to life in Italian art of the eleventh century.

There are three classes of pictures in the catacombs,—the first symbolical, the second typical, and the third, and latest in point of time, historical. A *symbol* is an object chosen to stand for a thought or person with which it may possess some analogy, but which it would not in itself suggest. Thus Christ is represented by the lamb and the fish; the latter symbol originating in the fact that in Greek the word "fish" is formed by the initial letters of the sentence "Jesus, Son of God, Saviour." A *type* is an historical or imaginary story or person described or represented in order to convey to the mind some truth of which it is a figure. Thus Orpheus and the Good Shepherd are types of Christ; and the story of Jonah and the whale is painted in the catacombs, not for its own sake, but as typical of the resurrection. We find very few paintings of Bible scenes in the catacombs that are not susceptible of a typical interpreta-

tion; for the early Christians dwelt upon the divinity of Christ and the glories of the Church Triumphant, rather than on His suffering and humanity and the persecuted Church Militant. The pictures of the *fossores*, or gravediggers, come under this head.

In the illustration we have a ceiling-painting from a *cubiculum* in the catacomb of St. Calixtus, which is the most interesting of the Roman catacombs. It furnishes good examples of both symbolic and typical pictures. The figure of Orpheus taming the wild beasts, in the central compartment, is typical of Christ and his Church; Moses striking the rock, of baptism; the sower with his seed, of the preacher; Daniel in the lions' den, of the strength and help given to saints in time of trouble; the raising of Lazarus, of the resurrection. In the four alternate compartments are figures of animals and trees, chosen, doubtless, as symbols of the rest of the saints in Paradise.

CHRISTIAN ARCHITECTURE

We pass from the study of the catacombs to early Christian architecture above ground, which we shall divide into the following periods:—

I. Roman Christian. Under this head we shall classify the early Christian edifices which are modelled after Roman buildings, such as basilicas, temples, and tombs. The period embraced extends from the second century to the reign of Justinian, A.D. 527. (In the nature of the case, the dates given are only approximate dates.)

II. Byzantine. This style was developed under the influence of the Eastern Church, and was formulated, if we may so speak, by Justinian (527 A.D.), and perpetuated in those countries where the Greek Church was established; so that we cannot assign any definite limit to its historical duration.

III. The Architecture of the Western Church, which is to be subdivided into three periods:—

1. Romanesque, or round-arched, 527 A.D. to 1100 A.D.
2. Gothic, or pointed-arched, 1100 A.D. to 1400 A.D.
3. Renaissance, or the revived classic, 1400 A.D. to 1800 A.D.

It is probable that "upper rooms" and guest-chambers for some time supplied the accommodations necessary for the religious assemblies of the early Christians; and it was not until they outgrew the capacities of these places that it became necessary to erect separate edifices for worship. The persecutions which prevented the erection of such buildings above ground did not extend over the whole Roman Empire at one and the same time: so that churches were built during the period when Roman Christians were forced to take refuge in the catacombs. The most ancient church edifices are to be found in Africa and Syria. The earliest to which a date can be assigned with any certainty belongs to the third century.

It would have been quite impossible for the Christians to have invented entirely new architectural forms; and it is not surprising that the general plan and the construction of the first distinctively Christian buildings should resemble the plan and construction of contemporary Roman buildings, with such changes as the new religion imperatively required.

The most important of these modifications was the transfer of external decorative features to the interior. It will be wise to dwell upon this point for a moment, because in it lies the essential difference between classic and Christian religious architecture.

That portion of the worship of the Greeks and Romans in which the people had an active part consisted chiefly of processions, which took place out of doors, not inside the temples. Their sacred edifices were all erected so as to produce the most complete artistic effect externally, and the very sites were chosen with this end in view. The requirements

of the Christians were diametrically opposite. They wanted a covered hall, where the voice of the preacher could be heard; they desired to be shut off from the sights and sounds of the world without; and it was the interior, and not the exterior, of their buildings, which was of paramount importance in their eyes.

This is illustrated in the circular churches and baptisteries which are modelled after temples and tombs. The colonnade is transferred to the interior, and forms an important architectural feature there. In Africa and Syria churches have been found resembling square temples in all important respects, where the same transfer of the columns to the interior is observable.

Basilicas

The most important class of early Christian churches are the so-called basilicas. The Roman basilica, or hall of justice, offered a plan that could very readily be adapted to the Christian requirements; and there seems to have been something appropriate in the very name it bore, which meant the "hall of the king." It was an oblong building, with a central nave, which, although usually roofed over, had the effect of a court surrounded by a colonnade formed by the side naves, apse, and vestibule. The side naves were usually one-third the width of the middle nave, and apparently only half as high, owing to the fact that they were divided into two stories. The side naves, either two or four in number, were divided from the middle nave and from each other by rows of columns. Columns also separated the apse from the central nave.

In adapting the pagan basilica to Christian uses, the columns between the apse and the nave were omitted, and the floor of the apse was slightly raised, so that the celebration

of the different religious services might be visible to spectators in all parts of the church.

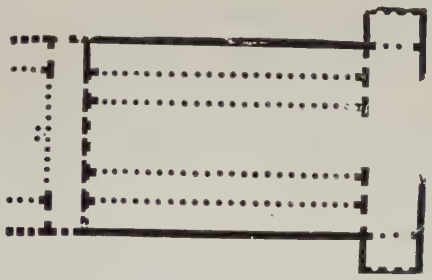
The second stories of the side naves were suppressed as useless; and "clere-story" windows were introduced in the wall of the middle nave, above the roof of the side naves.

Flat arches usually took the place of the architrave, which in classic basilicas rested directly upon the capitals of the columns. An entirely new feature was introduced in the cross-nave, which was placed between the apse and the longitudinal naves. A large arch, called the arch of triumph, spanned the middle nave, where it was joined to this transept or cross-nave.

The seats for the higher clergy were arranged in a semicircle against the wall of the apse, the bishop's chair (*cathedra*) in the middle. The altar stood in front of the apse, in the space formed by the intersection of the middle nave and the transept. A *baldachino*, or canopy of metal, supported on columns, was often placed over it. Beneath the altar we find the crypt,—a subterranean hall or vault, which was the burial-place of the saint to whom the church was dedicated. The origin of these crypts may be traced to the practice of building churches over the *cubicula* of catacombs where the bodies of martyrs rested. A space in front of the altar was enclosed by marble railings, and appropriated to the use of the lower clergy, who comprised the choir; hence its name. At either side of the choir there were pulpits, from one of which the Gospel was read, and from the other the Epistle.

In the earliest basilicas, a court (*atrium*), enclosed by a covered colonnade, occupied a space in front of the building. This court was frequented by penitents who were not allowed to enter the main building. In the middle of it was a fountain for the symbolic washing of the hands and face, significant of the cleansing of sins. The *cantharus*, or bowl for

holy water, placed near the entrance of the churches, took the place of this fountain when the courts fell into disuse. A porch or portico, the same width as the basilica, formed the entrance; and near this portico, in the interior of the building, a narrow space, called the *narthex*, or scourge, was appropriated to the use of penitents who had the right



PLAN OF THE OLD BASILICA OF ST. PETER AT ROME

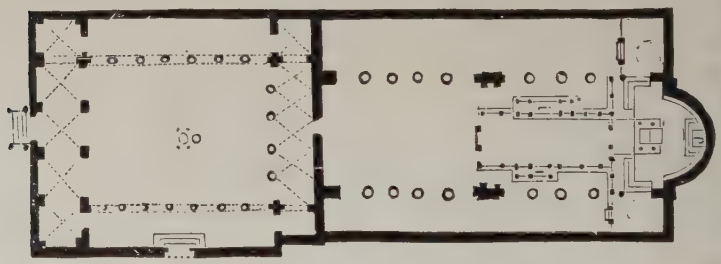
of access to the sanctuary, but were not yet admitted to the full enjoyment of religious privileges.

The basilicas, as a rule, had wooden roofs. Sometimes the beams were concealed by a flat panelling, richly gilded; sometimes the rafters showed, and were gaily coloured. Mosaics or frescos decorated the walls of the middle nave, the arch of triumph, and the semi-dome of the apse. Exterior ornament was used sparingly. The prominent lines of the construction were emphasised by mouldings, and occasionally the façade was decorated with mosaics or frescos. We find little originality in the designs for capitals and cornices. They were usually fragments of pagan buildings, which were looked upon by the Christians as lawful spoil.

The knowledge of architecture had greatly declined in Rome, and the principles of construction were imperfectly understood. It is partly on this account that so few examples of early basilicas remain. The high walls were readily

overthrown, the wooden roofs were exceedingly combustible, and the passion for restoring and altering swept away what the ravages of time would have spared.

San Clemente at Rome is the only basilica now in existence with an atrium. The old basilica of St. Paul Outside-the-Walls, at Rome, was burned in 1823. It has been restored; but the extreme polish and newness of the interior,



PLAN OF BASILICA OF SAN CLEMENTE AT ROME

and the alteration of some of the important features of the plan, prevent it from impressing us as the original building would have done.

Basilicas continued to be the favourite style of churches at Rome long after other forms had been introduced elsewhere; but, as we have said before, we have not space to concern ourselves with the details of the history of art, and can only indicate the leading characteristics of the buildings of different sorts.

INTERIOR OF "ST. PAUL, WITHOUT THE WALLS," ROME

In vastness this outranks all basilicas. Original was destroyed by fire in 1828.

THE MOSQUE OF SANTA-SOFIA

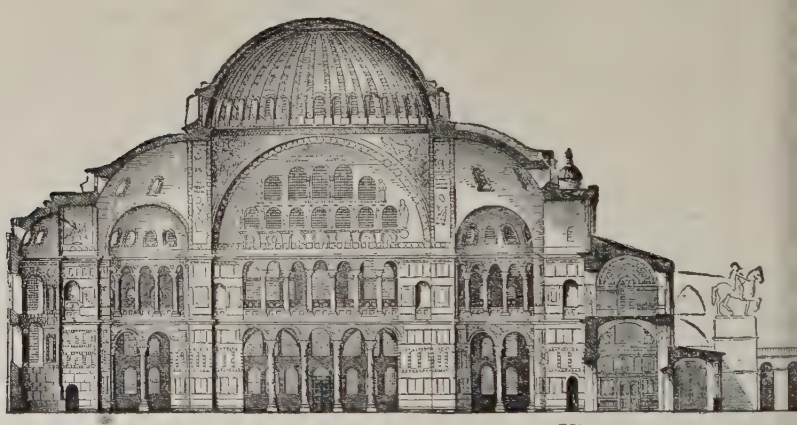
BYZANTINE ARCHITECTURE

N 330 A.D. Constantine transferred the capital of the Roman Empire to Byzantium, changing the name of the ncient Greek city to New Rome or Constantinople. Out of he splendid works which he and his successors inaugurated rew Byzantine art. It was an art of mingled influence; eveloped out of Roman traditions, modified by Greek tastes, nd liberally tinctured with Oriental elements. It is the rst distinctive Christian national art, says A. D. F. Hamn, being especially rich in decorative details and the use f colour, displaying the weakness as well as the merits incental to its transitional character. Its period of finest inpiration and achievement was the sixth century; after which gradually lost its vigour and became formalised, finally isappearing after the conquest of Constantinople by the urks, in 1453.

anta Sophia

The Romans had used the dome and vault with equal acility, but after the dismemberment of the Empire the ault became the leading feature of Western architecture, ne dome of Byzantine. The noblest example of the latter the Church of Santa Sophia, the Holy Wisdom, which as founded by Constantine in the year A.D. 325, the year hen the Council of Nice was held. It was burned down uring the early part of the reign of Justinian, and rebuilt nly to be destroyed again by the falling of the dome twenty ears later. It was again rebuilt by the same emperor with ore than its former magnificence, and was consecrated in 61. When the emperor visited the church after its comple-on, with his court retinue, he is said to have prostrated him-

self before the altar, and to have uttered the memorable words, expressive of the highest pride he could imagine: "I have surpassed thee, O Solomon!" The prominent feature of the building is the great dome, which rests on four piers twenty-five feet wide, and seventy-five feet deep. They are pierced with small arches on the ground floor



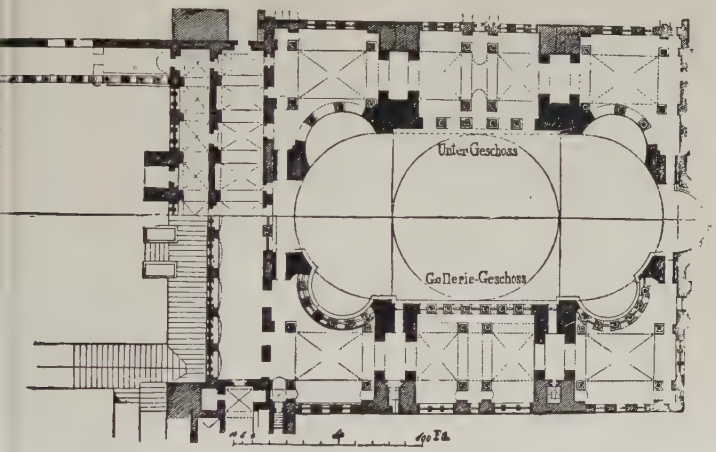
S. SOPHIA, CONSTANTINOPLE

Note the Smaller Half-domes Leading up to the Main Dome 180 Feet in the Air. It Rests on a Crown of Windows and is so Disposed That Its Summit is Visible from Every Point of the Nave

and in the galleries, but these openings are not large enough to interfere with the apparent or actual supporting power of the massive piers. Two semi-domes, equal in diameter to the great dome, are joined to it on the east and west. To each of these semi-domes three smaller semi-domes are added, the middle one extending at one extremity of the church over the vestibule, and at the other over the apse. The oblong space arched by this magnificent system of domes is enclosed by a low aisle or side nave, which is surmounted by a gallery for the women. The lines of the gallery and aisles are broken where they pass through the arches in the piers, and

general effect is that of a vast central court surrounded tiers of arcades. Light was introduced through small ndows around the dome.

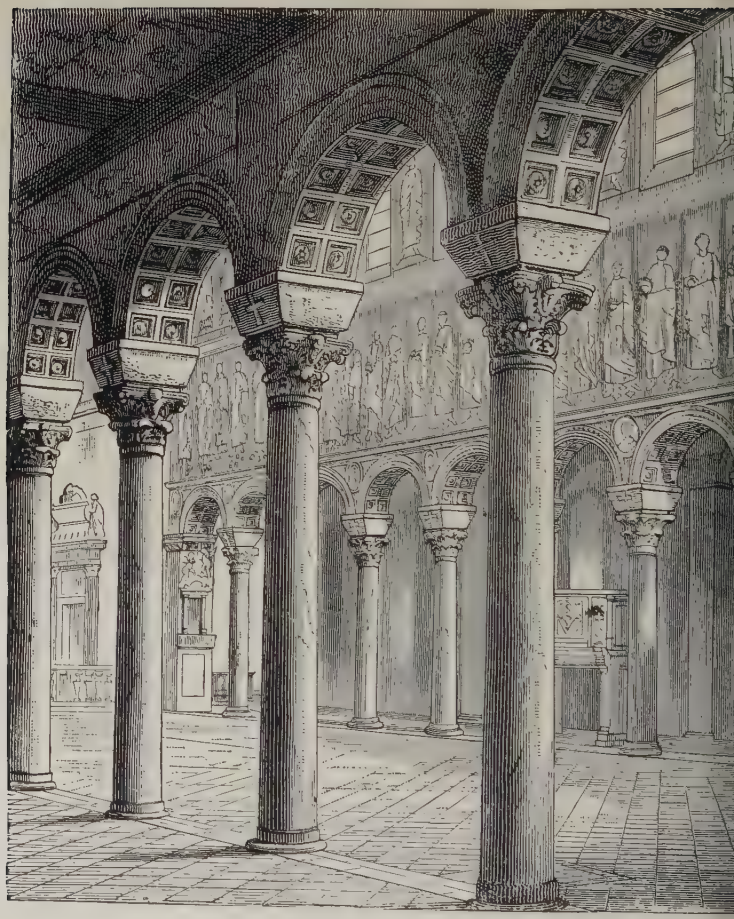
The details of the interior were as fine as the plan and pportions. The walls were inlaid with mosaics on a gold ound. They were covered by whitewash when the building



GROUND-PLAN OF THE CHURCH OF S. SOPHIA
The Nave is 200 by 100 Feet

s turned into a Mohammedan mosque, but the outlines of figures can be dimly distinguished even now under the n coating of lime. At the four pendentives of the dome, t above the piers, are figures of seraphim with six wings: ith twain they covered their heads, with twain they cov- d their feet, and with twain they did fly." Their faces e been concealed by four shields, on which are inscribed ts from the Koran. The floor is paved with a rich mosaic marbles. Various heathen temples were despoiled to sup- the columns, which were of coloured marbles that vied in nness with the mosaics of the walls and the pavement.

The capitals are of a purely Byzantine type. They have



SAN APOLLINARE NUOVO, RAVENNA

Shows the Byzantine Influence that Existed in Ravenna after It Ha
Become the Residence of Byzantine Exarchs

a convex in place of a concave outline, and are covered wit
rich carving. The character of Byzantine decorative sculp
ture is Phœnician, and resembles fragments of ornament tha
come from Jewish buildings.

INTERIOR OF ST. SOPHIA

The walls are incrusted with precious marbles up to the beginning of the vaulting. The capitals, goffers and spandrels are decorated with incised ornament; the vaults with mosaics. The masterpieces of Byzantine decoration.

ST. MARK'S, VENICE

Whether the exterior of Santa Sophia was left unornamented in order that it should not resemble a pagan temple, or because Justinian's death (he died one year after the dedication) and the ensuing political disturbances prevented its completion, we cannot say. Fergusson thinks it was to have been coated with marble, and adduces as proof the exterior finish of contemporary buildings.

Byzantine Influences in Italy

Byzantine influences are strongly represented in Venice and northeastern Italy. Ravenna is rich in monuments of Byzantine art, witness the Church of St. Vitale. In the eleventh and following centuries the Cathedral of St. Mark, the patron saint of Venice, was remodelled in Byzantine style; the older Romanesque church being surmounted with domes, while the interior was lavishly adorned with mosaic, gold, marble, veneer, and sculpture. Ruskin speaks of this method of "incrusted architecture" as the "only one in which perfect and permanent chromatic decoration is possible"; the effects depend upon colour, "the most subtle, variable, inexpressible colour in the world: the colour of glass, transparent alabaster, polished marble and gold."

Later Developments

The later developments of Byzantine architecture may be traced in Greece, in Armenia, in Georgia, and in Russia. The most important variation from the style of Santa Sophia is the transfer of the windows from the dome to the drum, which was elongated while the dome itself became more contracted. As the later churches were all insignificant in size, this feature is not as objectionable as it might otherwise have been.

Byzantine architecture was naturalised in Russia by the Greek Church. At the close of the fifteenth century, Tartar

influence corrupted the style; but it was not completely extinguished until Peter the Great sent for Renaissance architects to adorn his capital with buildings in the architectural style of Southern Europe. The church of Vasili Blagennoi at Moscow is a curious example of the mingling of Tartar and Byzantine forms. The domes are bulbous, and their diameter is greater than that of the drums on which they rest. The curious colouring and gorgeous gilding give them a rich but barbaric effect. Singular bell-towers exist in Russia, but they were not connected with the churches until a late date. The Byzantine style was moulded in great measure by the requirements of the ritual of the Greek Church. The separation of the clergy from the laity was accomplished in the West by the length of the nave, but in the East by the introduction of the *iconostasis*, or screen, behind which the officiating priest retired, to issue forth for a moment, and show himself with the host to the expectant worshippers, and then to return to his holy of holies. The long processions which became an important part of the services of the Roman Church were unknown to the Greek, so that there was no necessity for edifices so vast as those we find in Western Europe. We must not conclude, however, from this circumstance, that the architecture or ritual of the Greek Church lacked completeness and magnificence. The Oriental love of splendour and of symbolism was clearly shown and fully gratified by intricate ceremonies, gorgeous vestments, and beautiful decorative details.

BYZANTINE PAINTING AND MOSAICS

In Constantinople mosaic art was developed and formulated as early as architecture had been.

The gradual growth of types in Rome had in it some elements of living freedom. But at Constantinople, as early as the reign of Justinian and Theodora (A.D. 527), fixed rules had been laid down for the treatment of every detail. From that time forward the art was the repetition of something learnt by heart,—growing poorer and poorer as time went on. Holiness assumed a morose form: the faces were long, the lips thin and parched, the flesh-tints of a greenish hue. The artist was not permitted to exercise his own free will, even in arranging the folds of the drapery; and the use of gorgeous materials was poor compensation for the loss of artistic thought.

When Leo III., the Isaurian, ascended the throne in A.D. 717, the iconoclastic movement reached its height; and in the general destruction of pictures and statues that ensued, the most important works of the best Byzantine period perished. The mosaics in Santa Sophia, which were copied when the whitewash was temporarily removed from the walls, are probably restorations of the time of Basil I. It is quite possible that in the figure prostrate with Oriental servility before the Saviour we see Basil himself. Certainly it cannot be Justinian, for there is no trace of likeness between it and his portrait in St. Vitale at Ravenna.

One of the most interesting monuments of Byzantine art yet discovered is the so-called "Handbook of Mount Athos." It was found by Didron in 1839, in the convent of Mount Athos, and was probably written in the eleventh or twelfth century. It is in three parts. The first contains directions

for different methods of painting, as fresco, oil, or mosaic. The second lays down rules for the representation of scenes from Scripture history and for allegorical pictures. The third states the order in which pictures should be arranged in churches.

While mosaics represented the most highly developed of Byzantine arts, ivory carving, illumination of manuscripts, and the production of splendid fabrics were almost equally advanced.

We have already said that Christian painting, in its outward manifestations, declined with the decline of Roman art. The fact that the mosaics we are about to consider are in advance of the catacomb-paintings is no proof of the inaccuracy of this statement. The increased wealth of the Church now enabled it to employ the best artists of the time, and the richest materials; whereas the comparative poverty and obscurity of the early Christians condemned them to the poorest quality of art in their days.

"Painting," says Gregory II., "is employed in churches for the reason that those who are ignorant of the Scriptures may at least see on the walls what they are unable to read in books."

Mosaics

This is the keynote to early Christian art. The Church was creating an artistic phraseology for herself; and, in order that her words might be understood by all, a conventional representation of Scripture scenes, and an individual type for saints and apostles, must, of necessity, be adopted. The progress in this direction, as evidenced by Roman mosaics, is gradual but steady. The beardless Christ of classic times gives place to the Christ with a long beard, familiar to us in mediæval pictures. An ideal dress, consisting of the Roman toga, becomes the adopted costume of

MOSAIC FROM STS. COSMAS AND DAMIAN AT ROME

the apostles. The earth is represented by a simple flat surface, sometimes adorned with flowers. Attempts to make the meaning of the picture clear by the expression and grouping of the figures are gradually abandoned. Their position, or a simple gesture, says all that is required. Prophets and apostles are placed opposite each other, to express promise and fulfilment. The bowing of the knee signifies worship; and in a thousand such conventional ways the story is told to the initiated, with ever-increasing accuracy; while the knowledge of anatomy declines, and artistic taste is on the wane.

In the apse of Sts. Cosmas and Damian (526-530) we have a spendid example of the Roman mosaics of the time. The background is blue. The full-length colossal figure in the middle is Christ. He stands upon gold-edged clouds. His mantle is draped over his left arm in classic style; in fact, all the figures remind us of antique portrait-statues. In his left hand he holds a roll, while the right is stretched out, as if to command. Peter and Paul leading Sts. Cosmas and Damian to the Saviour, with St. Theodore and Pope Felix IV., form two groups, on either side of Christ. The pope holds a model of the Church in his hand, and is thus designated as its founder. His figure has been restored. St. Peter has the bald head, and St. Paul the short brown hair, which distinguished them in later pictures. The simplicity of the ideal costume of the apostles and Christ is in strong contrast with the violet mantles and rich embroideries of the late Roman dress of the saints. We may notice, also, that the saints and apostles are not looking at the Saviour, but out of the picture at the worshippers.

In one of the two palm-trees, which complete the composition, we see the phœnix bird, the emblem of immortality. The river Jordan is indicated by water-plants. The lambs in the band below the main picture symbolise the twelve

apostles. The middle one, with the nimbus around its head, is Christ, standing upon a hill, from which flow the four rivers of Paradise.

At Ravenna we find a series of mosaics that rival the Roman in splendour and execution. Byzantine influence mingles here with the late classic style.

When Byzantine influence died out in Italy, the new spirit of the North was creeping in,—the barbarous spirit, if we may call it so; but the power that was destined to give new life to the dry bones of classic days.

The apse mosaic from St. Agnese Outside-the-Walls (Rome, A.D. 625-638) is a fair example of the work of the time, which is neither classic nor Byzantine. Pope Honorius holds the model of the Church. At the feet of St. Agnese is the sword which symbolises her martyrdom; while "the flames, which could not hurt her, play around her."

The Byzantine mosaics are not to be judged from a naturalistic point of view. They had a twofold purpose:—(1) To educate the people in certain principles of the faith, and (2) to decorate the space they occupied. The method of telling the story was reduced as far as possible to symbols, and the very abstraction of the figures assists the decorative character of the whole. The flatness of the latter makes it seem to be a part of the wall, and the distribution of the figures and the open spaces around them is managed with such breadth, simplicity, and handsomeness of design, that these mosaics are among the finest examples of mural decoration in existence. To realise their value compare them with the paltry imitations in mosaic of some of Raphael's pictures in St. Peter's.

MOHAMMEDAN ART

The Byzantine period overlaps the Romanesque art, out of which the Gothic grew. Meanwhile, it was also contemporary with the rise and spread of Mohammedan art. It is therefore convenient to consider the latter now, even though it extended far beyond the Romanesque period, in order that the path may be cleared for an uninterrupted survey of Christian Western art.

Mohammed was born about A.D. 570. The wandering Arab tribes were welded together by the religion which he founded, and before the close of the seventh century had not only become a powerful nation themselves, but had carried the faith of Islam by the might of the sword from the Atlantic Ocean to the Ganges.

As pictures and images were forbidden by the Koran, the artistic genius of the Arabians found a vent in architecture. The style of their architecture was more or less modified by the character of the buildings already existing in the different countries that they conquered; but the general plans of mosques, the use of the pointed arch, and an elaborate and beautiful system of surface-decoration, are the common property of all the Mohammedan styles.

A Mohammedan mosque had four essential parts:—

1st. The mihrab, or large hall for prayers.

2d. The kiblah, or holy place, where the Koran was kept.

3d. A court containing a fountain for the ablutions of the faithful.

4th. One or more slender towers, called minarets, from the top of which the muezzin, or priest, gave the summons for prayer four times a day.

VASSILI-BLAGENNOI, MOSCOW

Curious application of Byzantine principles, note the bulbous domes and central spire instead of dome.

CATHEDRAL OF CORDOVA

Built about 800. The columns are antique. The arches are in white stone and red brick.
Full height 40 feet

There are two typical forms of mosques:—

1st. Those with a large square court enclosed by corri-rs, deepest on the side nearest the inner sanctuary.

2d. Those with a central dome in the Byzantine style.

The arches in Saracenic or Mohammedan architecture re usually pointed, although horseshoe and wedge-shaped hes were common.

The domes were very similar to Byzantine domes, but they re more pointed on the exterior.

The decorations of Mohammedan architecture were very utiful. Conventionalised plants and animals, intricate metric figures, and texts from the Koran in Kufic char-ers, were interwoven in an exquisite surface ornamenta-n of gold and gorgeous colours, which is known as ara-que.

The earliest monuments of Arabian architecture are to be nd in Egypt at Cairo. The Mosque of Amru in Old ro was founded as early as A.D. 643. It consists of a drangular court two hundred and forty-five feet square, h a fountain in the middle. A single corridor, formed one row of columns, occupies the front of the court. ere are four rows of columns on the left, three on the ht, and six rows of columns form the hall of prayer on remaining side. The columns are all taken from old nan buildings, and their height is equalised by bases of erent sizes. The capitals are surmounted by tall cubical cks, on which the arches of the arcades rest. The arches horseshoe arches slightly pointed at the apex. Wooden ces stretch from column to column.

Mohammedan architecture in Egypt is more massive than Spain, India, or Persia; and the pointed arch was used in ference to the keel and horseshoe arches.

Dwelling-houses were plain externally, but were built und courts upon which many windows opened. The in-

terior decorations were often very gorgeous and beautiful.

Mohammedan architecture in Spain may be divided into three periods, or styles:—

1st, Byzantine Arabic; 2d, Mauritan-Almohade; 3d, Mudejar, or Granadine.

Mosque of Cordova

As an example of the architecture of the first period, which extended from the eighth to the tenth century, we shall select the Mosque of Cordova.

It was built about 786 A.D. The original hall of prayer consisted of eleven rows of columns: eight more were added in the tenth century. A court forms the approach to the hall of prayer, and occupies about a third of the extent of the building, which covers an area of five hundred and sixty by four hundred feet. The system of arching is peculiar; a row of arches spring from the columns, and above these we find a second row of arches springing from pilasters resting on the capitals of the columns.

The second period of Arabic architecture in Spain was a transitional period, and lasted during the eleventh and twelfth centuries. The buildings of the time were comparatively insignificant, as the Spanish Moors were neither rich nor powerful. It was the prelude to the brilliant development of Saracenic art in Spain which began in the thirteenth century, produced the Alhambra, and was terminated by the conquest of Granada in 1492.

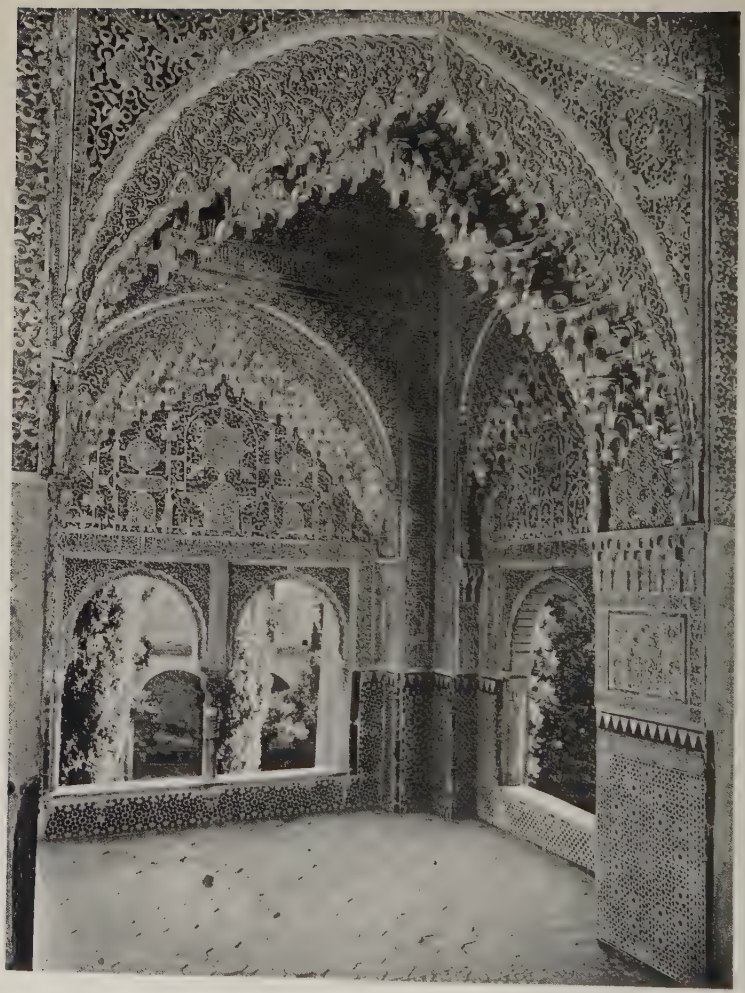
The Alhambra

The Alhambra is built close to a rocky descent, and commands a magnificent view of the surrounding country. It is the Acropolis, the palace-fortress, of Granada.

It was originally a castle. Charles V. transformed a por-

COURT OF THE LIONS, ALHAMBRA

Note the stalactite arches and vaulting.



ROOM OF THE TWO SISTERS, ALHAMBRA

The dado is of glazed tiles; above is stucco ornament of extreme intricacy, coloured in red, blue and gold. Through the windows is view of a small garden.

tion of it into a Renaissance palace which was never completed, but the most beautiful parts of the Moorish original have been preserved.

The larger of the two open courts is called the Court of the Alberca. It is seventy feet broad, and one hundred and seventy-six feet long, and has a corridor on the two short sides. Opposite the entrance there is a vestibule which leads into a room in a four-cornered tower, designated as the Hall of the Ambassadors. It is thirty-four feet square, with deep window-niches in the walls on three sides. The walls are enormously thick. The views from the windows are superb. The royal throne was probably placed in the recess opposite the entrance. Part of the inscription on the walls runs as follows: "From me this throne thou art welcomed morning and evening by the tongues of blessing, prosperity, happiness, and friendship; that is the elevated dome, and we the several recesses are her daughters; yet I possess excellence and dignity above all those of my race. Surely we are all members of the same body; but I am like the heart in the midst of them, and from the heart springs all energy of soul and life." The dado of tiles in this hall is the finest in the Alhambra. The dome is of wood, and the vaulting is the so-called stalactite vaulting.

The second open court is called the Court of the Lions, from the twelve-sided alabaster fountain in the middle, resting on the backs of lions. "These Arabian sculptures," says Murray, "make up for want of reality by a sort of quaint, heraldic antiquity. Their faces are barbecued, and their manes cut like scales of a griffin, and the legs like bedposts, with the feet concealed by the pavement, while a water-pipe stuck in their mouths does not add to their dignity." Slender pillars form corridors round the court, and pavilions containing fountains are on the two

shorter sides. On the longer sides are entrances to halls: the Hall of the Sisters, named from two great marble tiles in the pavement; and a smaller one called Hall of the Abencerrages.

The columns in the Alhambra are very slender and graceful; the capitals of a cubiform shape, raised above the shaft of the column by a long neck; the bases are simple. The arches are covered with stucco decorations somewhat like embroidery, which often assume the shape of stalactites. The patterns on the walls of the different chambers vary, but the system of decoration is the same. A mosaic work of glazed tiles forms a dado from three to four feet high. Over this is a narrow band of ornamental inscriptions, and, still higher up, artistically interwoven arabesques. The colour of the patterns is most gorgeous and at the same time perfectly harmonious.

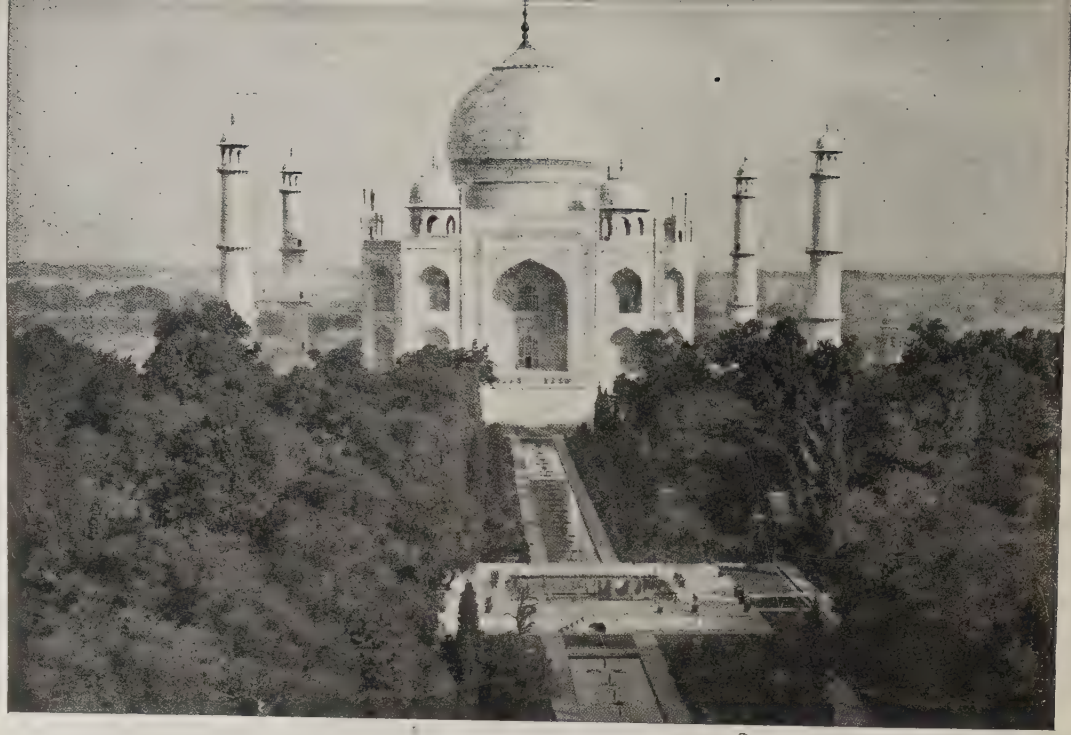
Persia

In Persia Mohammedan architecture was characterised by the extensive use of the keel arch. The domes were of a bulbous shape, and the ornamentation was a more direct imitation of nature than in Spain.

India

In India the building period of Mohammedan art extends from about 1100 A.D. to 1700 A.D.

The most celebrated monument of Saracenic art in India is the Taj Mahal, at Agra, which was erected by Shah Jehan (1628-1658) for his favourite wife. The Taj, or tomb, with its dome and its minarets, stands on a platform in a court eight hundred and eighty feet square. Beyond this there is an outer court, the same width and half the depth. It has three gateways of its own, and in the middle of the inner wall is the far-famed gateway of the garden



THE TAJ MAHAL

Constructed of white marble, decorated with glass mosaics. Note the beautiful setting of water basins and foliage.

NOTRE DAME, PARIS

Observe the orderliness as well as vigor of the design of the West Front, and the harmony of proportion of the parts to themselves and to the whole.

court. The plan of the mausoleum is a square a hundred and eighty-six feet, with the corners cut off. The dome is fifty-eight feet in diameter, and eighty feet high. The tombs are under the dome. The bodies, in accordance with the Indian practice, are interred in vaults directly below the apparent tomb. The whole building is of white marble; light is admitted through double screens of white marble trellis-work, which, in the brilliant Indian climate, temper the light very agreeably. The ornamentation of the building consists of precious stones inlaid in the walls.

"The long rows of cypress, which line the marble paths that intersect the garden at right angles, are all of venerable age, and, backed up by masses of evergreen foliage, lend a charm to the whole which the founder and his children could hardly have realised. Each of the main avenues among these trees has a canal along its centre studded with marble fountains, and each vista leads to some beautiful architectural object. With the Jumna in front, and this garden with its fountains and gateways behind, with its own purity of material and grace of form, the Taj may challenge comparison with any creation of the same sort in the whole world. Its beauty may not be of the highest class, but in its class it is unsurpassed."—FERGUSSON's *Indian and Eastern Architecture.*

ROMANESQUE ART

We now return to the chronological sequence which marks the development of Romanesque art out of the Byzantine and Christian Roman.

Contemporaneously (writes A. D. F. Hamlin) with the later phases of Byzantine art in the East, the spread of

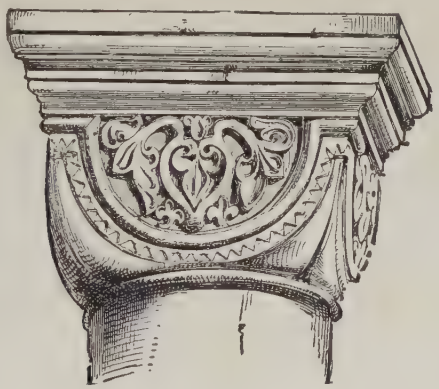
WAVY, WINDING ZIGZAGS AND BROKEN LINES ABOVE THE FRAMES OF DOORS

Christianity through Western and Northern Europe was calling into existence a new architecture. It varied in detail according to locality, but was marked everywhere by certain common characteristics which have given it the name of Romanesque.

While in Italy the early middle ages show a strange confusion of styles, with the Lombard in the northwest, the Byzantine in the northeast, the Basilican in Rome, and Norman, Arab, and Byzantine mingled picturesquely in Sicily and the south, all Western Europe was endeavouring to solve one and the same problem: namely, the conversion of the

three-aisled Roman basilica into a vaulted structure. This problem is the key to the whole of Mediæval architecture in Western Europe; of which the Romanesque styles are simply the first stages and the magnificent cathedrals of the thirteenth and fourteenth centuries the consummate achievement.

The Romanesque is essentially a form of religious architecture and represents the Gallic and the German develop-

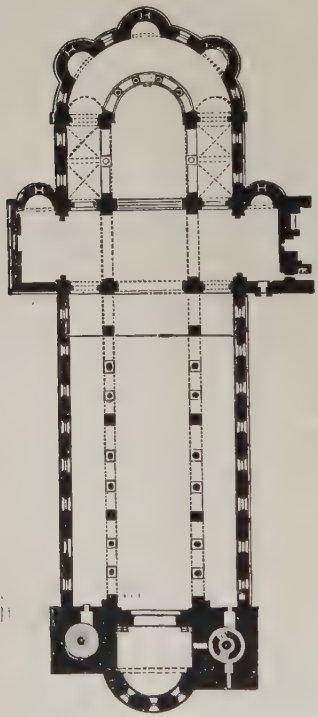


CUBIFORM OR BLOCK CAPITAL FROM THE CATHEDRAL AT GURK

ment of the basilica. Columns, marble veneer and splendid mosaics were not to be had; the builders were comparatively unskilled and stone was the chief material. Their object was to reproduce the basilica in simpler form and as far as possible fire-proof. Hence the substitution for the wooden ceiling of the stone vaulting. In Venice, Ravenna, and other cities which had commerce with the East, the Romanesque style appears in union with Byzantine features. In Lombardy and Tuscany the German feeling is still affected by the classic. It was in Germany and Western Europe that the Romanesque appeared most characteristically.

There are a vast number of Romanesque churches scattered over Europe. They differ widely from one another in details, and all that we can do is to lay down a few broad principles that characterise the style as a whole.

We find the general plan of the three-naved basilica preserved in the ground-plans of Romanesque churches. The length of the building is greatly increased; but the atrium and narthex are abolished, and a narrow vestibule which is occasionally introduced is the only trace of these two important features of the early churches. The transept is frequently lengthened, and the nave extended beyond the transept, so that the ground-plan has the form of a Latin cross.



ST. GODEHARD AT HILDESHEIM

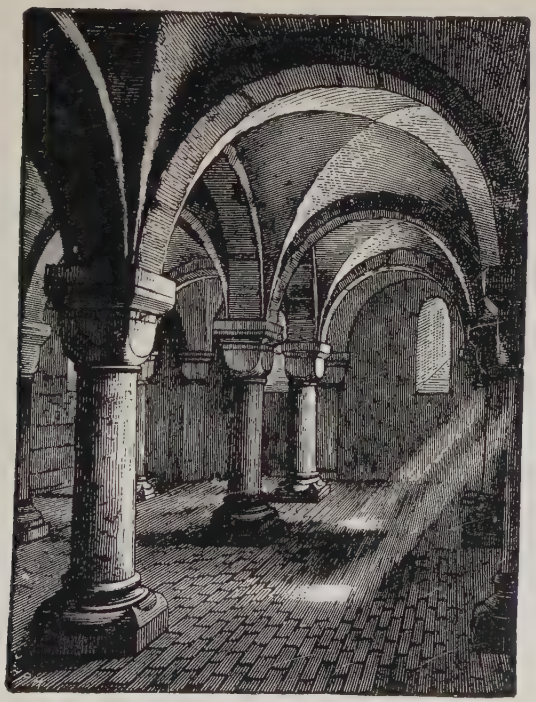
The side aisles are sometimes prolonged beyond the transept, and terminate in subordinate apses. In other cases they are carried round the apse in the form of a semicircular corridor. Churches were also built with an apse at each end.

Vaulted Roof

As we have before remarked, the most important change that characterises the architecture of this period is the rediscovery of the vaulted stone roof, which had fallen into oblivion in late classic times. At first the simple tunnel vault was used; but it soon became apparent that the thrust of this kind of

roof was liable to spread the side walls. In order to meet this difficulty, the walls had to be made exceedingly heavy and thick, and the consequent increase in the expense of building was very great.

Architects soon had recourse to a new and better plan. Massive piers were built at certain intervals, and when neces-



CRYPT OF THE CATHEDRAL AT VIBORG
Showing System of Vaulting and Pillar Supports

ary were strengthened by pilasters. Opposite piers were onnected by arches, and arches were also thrown diagonally rom pier to pier. This kind of vaulting is called cross-aulting. Its advantages are obvious. The supporting ower is concentrated in the piers. which can be easily

strengthened; the intermediate wall space is relieved from strain, and can be made correspondingly light. The diagonal thrust of the cross-arches in a measure counteracts the outward thrust of the arches that connect opposite piers.

By degrees the pilasters which strengthened the piers were incorporated in the piers, the vaulting was ribbed to correspond with the ribs produced on the piers by the pilasters, and we see the simple cross-vault passing into the more complicated ribbed vaultings of Gothic architecture. The additional strength given to the buildings by the new system of vaulting enabled the architect to introduce galleries over the side aisle. A colonnade shut them off from the middle nave. In time these galleries became so important as a decorative feature, that an arcade or false gallery was frequently introduced when no real gallery existed.

As architects became bolder, the spaces between the piers were increased, and columns were frequently alternated with the piers. In such cases a large arch sprang from pier to pier, and smaller arches connected the columns with the piers. As the weight was carried by the large arch, ornamental openings were often made in the wall space between the column and the upper arch.

The doors were sunk into the wall, and framed by a series of carved mouldings, which grew richer and richer as time went on. The main entrance was often placed on the long side of the building, instead of opposite the apse. We find the pointed arch over windows before it was used in the construction. Rose-windows—i.e., round windows over the door—were introduced towards the close of the Romanesque period.

Towers were often added to the church edifices, and in the progress of time became a very important feature of the buildings.

The cubiform Byzantine capital was the favourite form

with Romanesque architects, although they did not confine themselves to it. The abacus of the capital was higher and less projecting than in classic models. Carved leaves or figures occupy the corners of the square plinth upon which the round bases of the columns rested, and made

SAN MICHELE, LUCCA

In Which the Pisan Style of Romanesque is Reproduced, Though More Fantastically. Note the Two Stories Added to the Top for Effect

the transition from the round to the square form less abrupt.

Before bringing this brief notice of Romanesque architecture to a close, we shall describe two typical Romanesque churches,—one from Italy, where the style had many interesting local peculiarities; and one from Germany, where, as

in the other countries of the North, the Romanesque is closely allied to the Pointed Gothic.

INTERIOR OF THE CATHEDRAL AT SPEYER

Begun in 1030, Finished Nearly a Century Later. Exhibits the Picturesque Grouping of Imposing Masses Characteristic of the Rhenish Development

St. Michele at Lucca

The Italian church that we shall choose to illustrate Romanesque architecture is the Church of St. Michele at Lucca.

It was dedicated, as its name indicates, to the Archangel Michael, a favourite patron saint in Lombardy. The colossal statue of the saint is on the apex of the façade. The wings are so fashioned of several plates of bronze as to allow the wind to pass through them, and thus avoid the danger of exposing so large a mass to its power. The greater part of the church was built in 764; but the western façade, which is the chief beauty of the edifice, was added in 1288. It is in the same style as the Cathedral of Pisa, although less severely classic. We would call attention first to the high false façade, next to the curious colonnades, then to the comparative smallness of the windows and the insignificance of the doors, and lastly to the square tower incorporated in the building.

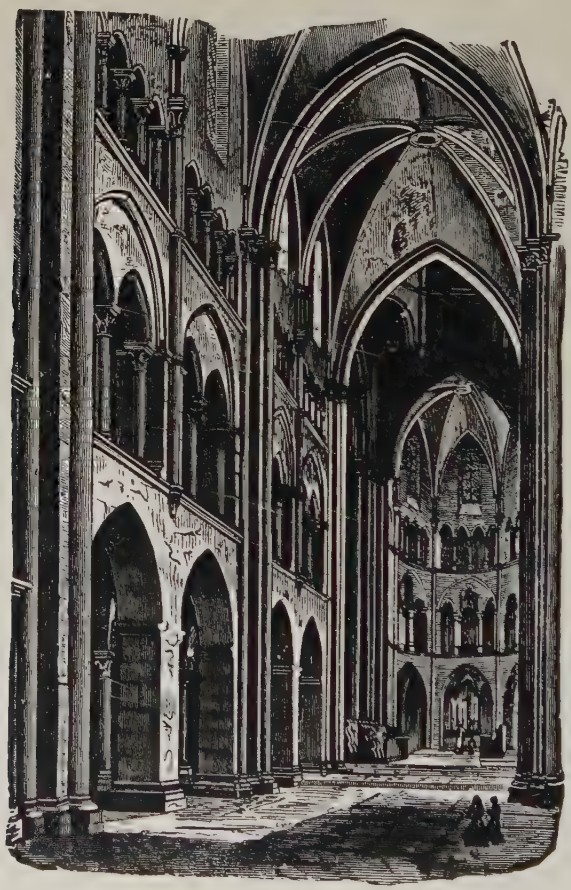
Cathedral of Speyer

The Cathedral of Speyer was begun in 1030, by Conrad II., and the crypt was intended as a burial-place for the German emperors. The work on the cathedral was carried on for nearly a century. The central nave is forty-four feet wide, and the entire length of the building four hundred and eighteen feet. The exterior is as fine as the interior. The domes and towers are exceedingly picturesque, and a gallery extends around the principal portions of the building. The cathedral was ruined by the French in 1689, and restored in 1772. There is a simple grandeur about the lofty pilasters and bare walls of the interior which is very impressive.

English Styles

The classification of architectural styles in England is somewhat different from the classification of styles on the Continent. The earliest English style is the Anglo-Saxon. It was gradually superseded by the Norman style after Duke

William's conquest of England in 1066. The Norman style in England corresponds to the Romanesque style in Europe.



CATHEDRAL AT LIMBURG

Late Romanesque Influence. A Superb Example of the Rhenish Transition Epoch. Consecrated 1235

Norman towers had neither buttresses nor staircases. They never tapered, but were either of the same size from top to

bottom, or else diminished in stories. The windows and doors had either triangular or round heads. The walls were very thick, and the doorways and windows were often splayed, that is to say, widened by slanting the sides, on the outside as well as inside.

EARLY CHRISTIAN, BYZANTINE, AND ROMANESQUE SCULPTURE

Classic sculpture scarcely deserved the name when Christianity took it into her service. Old types had been copied and re-copied until the original meaning and beauty were lost in imitations of imitations.

Sculpture was not a favourite art with the early Christians, and we have very few examples of their skill in that line. There are in the Lateran Museum at Rome some small statues of the Good Shepherd, and a statue of St. Hippolytus, executed in the fifth century. The bronze statue of St. Peter, in St. Peter's at Rome, is of about the same date. This brief list includes the only important statues of the first few centuries that have been preserved.

The drapery and pose of the figures is strikingly like that of late Roman portrait-statues.

We find a marked resemblance to classic funeral sculpture in the reliefs from Christian sarcophagi, and the same evidences of declining skill in both cases. The features and limbs gradually increase in heaviness, the relations of the different parts of the body to each other are misunderstood, and the figures are awkward and badly grouped. The sarcophagus of Junius Bassus, now in the vaults of St. Peter's, is one of the best and most interesting examples of marble relief in this age. It is divided into two stories, and the subjects are separated from each other by an architectural framework. We see "The Sacrifice of Isaac," "The Temptation," "The Triumphant Entry into Jerusalem," and "Daniel in the Lions' Den," treated in the same conventional style as in the catacomb-paintings.

Decorative Sculpture

Decorative sculpture survived the hopeless decline of the art in its higher branches. Small ivory carvings were executed with extraordinary skill, and many beautiful examples have been preserved in public and private collections. The diptychs are the most interesting class of these ivory carvings. A diptych consisted of two writing-tablets fastened together. The outside was carved; the inside surface covered with wax, on which the owner wrote with a sharp point. They were much used by the consuls. The early Christians used them as covers for the Scriptures, and in some cases they served the purpose of portable altars.

About the seventh century the classic style died out, and was replaced by the Northern and Byzantine. Byzantine influence had begun to make itself felt while classicism was still powerful, as we see in the episcopal chair of Bishop Maximianus from the sacristy of the Duomo at Ravenna. The precise date of its execution is uncertain, but it was prior to the sixth century. Different degrees of excellence are displayed in various parts of the work, showing that different hands were employed upon it. We have characterised Byzantine work elsewhere, and it exhibits the same peculiarities in sculpture as in painting.

Northern Adaptations

Northern nations were captivated by the love of splendour which led to the production of magnificent decorative works in the East and in Italy; and the early artistic attempts of the North are peculiarly interesting, because in them we see the germs of the first original inspiration of Christian art. Curious scroll-work patterns, intertwined animals, figures reminding one of calligraphic art, are the characteristics of this Northern decoration.

During the Romanesque period the Northern spirit was

slowly but surely gaining the ascendant. "The antique elements," says Lübke, "were of course received in the already stiffened and distorted shape which they gained in the old Christian epoch. . . . A period of acclimatisation, as it were, was necessary for the foreign seed to overcome the rigid chill of the yet uncultivated Northern soil, and to prepare that soil for its better reception. . A fresh growth then followed, which was still characterised by antique conceptions of form, but in which the German spirit expressed itself in original adaptations and modulations." There is a power and life in the very imperfections of Northern sculpture, but we must still look to Byzantium for beauty of execution.

Many fine bronze works belong to the eleventh-century period; and prominent among them are the bronze doors of the Cathedral at Hildesheim, with sixteen scenes in bas-relief from the Old and New Testaments. The tomb-slab of Rudolph of Swabia is a good example of bronze work.

A relief from the church at Wechselberg, Abel offering up a lamb, exemplifies the further emancipation of sculpture towards the close of the Romanesque period.

GOTHIC ARCHITECTURE

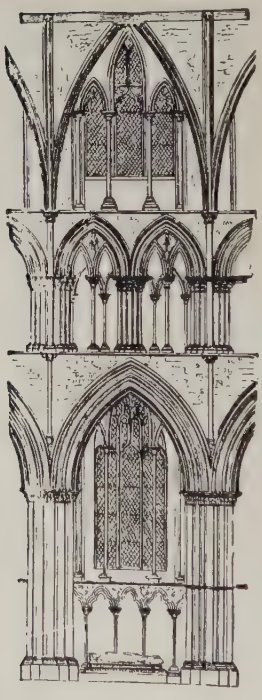
The transition from Romanesque to Gothic was made possible by the discovery and application of the rib system of vaulting. The earlier method was the groin vaulting, in which the curves of the vaulting intersected at an angle. But since this required a solid centring of timber to support the stones during the process of construction, the great weight of the superincumbent mass made the method impracticable for wide spaces, and even difficult for narrow ones in districts where timber was scarce. Such a district was Lombardy, and it is here that the latest researches have discovered that rib vaulting started. Mr. Arthur Kingsley Porter has shown conclusively that the rib vault was employed in Italy as early as 1040, or eighty-five years earlier than what had been supposed to be the earliest example of the principle, namely, in the Île de France. The value of the rib vaulting consisted in the slight support that was needed to construct the ribs, which themselves became the support to the subsequent groining of the vaults.

The term "Gothic" is a misnomer and an insulting one. It was applied by the Italians of the Renaissance, who in their zeal for the classic revival dubbed the art of the North "Gothic," in allusion to the fact that Goths originally overthrew the Roman Empire. But the builders of the great cathedrals were no longer barbarians. They represented the highest religious, intellectual, and artistic genius of the times in which they lived. Further, the Gothic cathedrals were an expression of the nation's love of liberty, springing up as centres of culture in the free cities. In their upward soaring and spreading vistas they symbolised the aspirations, adventure, and dauntless energy of the Northern and

Western races. They differ from the classic architecture in that, while the latter was based upon formulas aiming at a completely harmonised unity, they embody "differences in unity" and emulate the growth of nature.

Pointed Arch

The way in which the pointed arch was introduced into Europe is a disputed point among critics. Some say that it was imported from the East by the Crusaders: others hold that it was an original and independent invention in the West. However this may be, the advantages of using it are plain enough. The round arch is the segment of a circle: the pointed arch is made from segments of two circles, and is more or less pointed in proportion to the length of the radii of the circle from which the segments are taken.



INTERIOR SYSTEM OF WORCESTER CATHEDRAL

Round Arch

In a round arch the weakest point is the apex of the arch, where the curve is almost imperceptible: this weakness disappears in the pointed-arch form. In order that the pitch of the roof might be sufficiently steep to make a good water-shed, a space had to be filled in between the top of the round arch or vault, and the top of the roof. When architects used the pointed arch in their vaults, they could obtain the needful pitch of the roof,

THE CATHEDRAL OF AMIENS

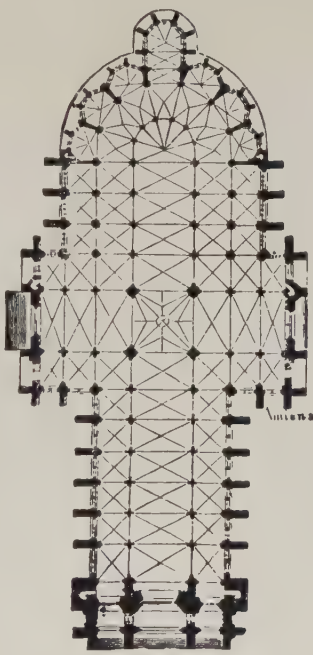
e period as Nôtre Dame, last years of twelfth and beginning of thir-
teenth centuries. Typical cathedral of France. Having less charm
than one or two others, but having nearly every feature of a
great Gothic church in a perfect state of development.

CHARTRES CATHEDRAL

Note the impressive simplicity, with the one central jewel of the "wheel" window.

nd lay it directly upon the vaulting. Another great ad-ntage of pointed arches over round arches was the facility th which unequal distances could be spanned by arches of e same height.

The introduction of the pointed arch and the rib vaulting arks the transition from Ro-anesque to Gothic architec-re.



GROUND-PLAN OF THE CATHEDRAL OF AMIENS

ans

The ground-plans of Gothic chitecture do not materially ffer from the Romanesque ound-plans, but the space oc-pied by points of support de-ases. The piers introduced hen cross-vaults came into use re, if we may so speak, sec-ns of the wall turned at right gles to their former position. ter a series of experiments, chitects began to realise that given amount of wall, concen-ated in piers and buttresses, d a greater supporting power an the same amount of wall tributed evenly the whole gth of the building. During late Romanesque period the piers were already being de lighter, and Gothic architects became more and more ring as time went on.

We have already noticed the incorporation of the pilaster h the pier. The transformation of the piers into more more complicated forms of cluster columns was but

another step in the same direction. The mouldings of the ribs of the vaulting developed in a style that corresponded with the perpendicular mouldings of the piers. The ground-plans of the piers, and the profiles of the ribs of the vaulting, are important factors in determining the period to which a Gothic building belongs.

In early Gothic, as in Romanesque buildings, the square compartments of the vaulting were divided into four triangles, by transverse ribs connecting the principal points of support. The rib which connected opposite points of support was called the *formeret*. From this simple form were developed all the complicated kinds of vaulting, known as fan vaulting and net vaulting. Intricate kinds of vaulting were used more frequently in England than on the Continent.

Carved stones called *bosses* were often placed at the intersection of the ribs of the vaulting.

In treating of the Romanesque style, we spoke of the galleries and false galleries (*triforia*) which were introduced over the arches that separated the middle from the side naves. In the best arrangement of these galleries in the Gothic period, the proportions were about as follows:—

The height of the middle nave was divided into two parts. One of these parts represented the height of the side aisle. One-third of the remaining half was devoted to the triforium, and represented the height of the pitch of the roof of the side nave. The wall-space above the triforium was the clerestory, and was pierced with windows.

After the introduction of painted glass, the roof of the side nave was often flattened, and a row of windows introduced in the triforium. These proportions varied, of course, with different churches.

The galleries added greatly to the containing power of

the churches, and afforded an excellent view for those who wished to witness the great religious ceremonies.

The bays were the spaces between the columns of the nave arcade. When Gothic architects wished to increase the size of a building, they added to the number of bays, in place of increasing the scale of the bays.

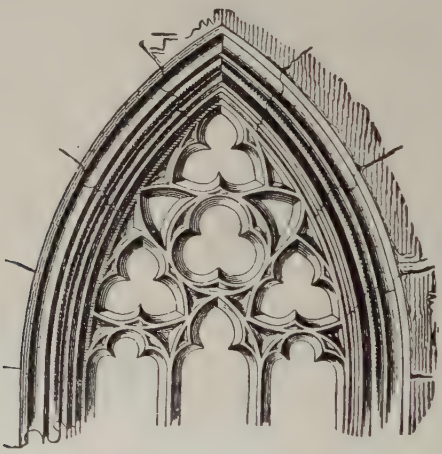
The most important internal decorative features are the windows, with their varied tracery and their painted glass. In early Gothic buildings they are small, and frequently round-arched.

Painted Glass

When painted glass was introduced, the size of the windows increased. As they became more prominent, they were always finished with pointed arches, that they might harmonise better with the remainder of the building. The common early form, known in England as "Early English," was a round window over two lancet-shaped windows. Later, an arch was thrown from pier to pier, enclosing both lancet windows in its span. The space above the lancet windows was then cut in various patterns. These patterns are the so-called window tracery, and its progress is very interesting. From geometric forms we pass to the flowing tracery which harmonized the discord between circles and spherical triangles. The next step in advance is called the Flamboyant style. The lines are beautiful and graceful, but are a little lacking in strength. In England, the Perpendicular style was contemporary with the French Flamboyant. Circular windows, called rose-windows, are found in the transepts of almost all French cathedrals. In England they are frequently replaced by large, straight, mullioned windows.

Painted glass, which was the excuse for the increase of large windows, was more extensively used in the North than

in Italy, where the great clearness of the atmosphere made large windows not only superfluous, but objectionable. Frescos took the place of painted glass in Italy. The colours in the windows were very rich; and the light, tinted as it passed through, gave a finish and gorgeousness to the interior effect of Gothic buildings which we have to imagine



GEOMETRIC TRACERY

in many of the finest cathedrals, where the glass has been destroyed.

Rich sculptural decoration was lavish upon choir enclosures, stalls for the clergy, altars, and rood-screens, a feature in many French cathedrals. Colour was also employed to heighten the interior effect.

Much of the beauty of the interior decorations has been destroyed by the ravages of time, sharing the fate of the painted glass.

Gothic Exteriors

Previous to the Gothic period, the exterior of Christian churches had received little attention. A few mouldings,

RHEIMS CATHEDRAL

Note the five apses of the choir, the combination of massiveness and elegance in the piers and the superb length.

THE TOWN HALL OF LOUVAIN

Fifteenth century. The finest in its varied beauty of all the town halls in Flanders.

which have been called an "architect's substitute for lines," emphasised the construction; and these mouldings were for the most part horizontal.

Towards the close of the Romanesque period, architects began to pay more attention to external effect; but it was left to the Gothic architects to perfect the exterior of their building, and to complete the Christian cathedral.

A buttress is a projection to strengthen a wall at those points where the abutments of the arches increase the pressure of the roof. Simple buttresses consist of solid masses of masonry built close to the wall. Flying buttresses are built at some distance from the wall they are intended to strengthen, and are connected with it by one or more arches. Pinnacles or little spires were placed on the top of flying buttresses to increase their supporting power by adding to their weight.

The ends of the transepts and the main façade of Gothic buildings were finished with gables. The gable of the middle nave often contained a large circular or "rose" window. Windows in the gables lighted those portions of the building that were above the vaults.

The spire, the crowning feature of the Gothic cathedral, was a development of the Romanesque tower. Some churches possessed one, some two spires. A square tower was usually carried up to a certain height, and its square form was then changed to an octagon, the corners softened by pinnacles. From this octagonal base the spire tapered to the crowning cross. Sometimes the spire, as, for example, that of Antwerp Cathedral, was so beautifully carved that it looked like lace-work.

For the sculptured decorations of the exterior of Gothic cathedrals, we must refer readers to the chapter on sculpture. In addition to the statues and reliefs, fantastic animal and

vegetable forms appear in every conceivable corner of gables, capitals, and hollow mouldings.

Gothic architecture may be said to have been developed in the twelfth century. It was perfected in the thirteenth,

CATHEDRAL OF AMIENS
Section, to Show Construction of Vaulting

declined in the fifteenth, and gradually fell into disuse in the sixteenth.

It originated in France, and was perfected there under Louis IX. The development passed through three stages. The Early Pointed was succeeded by the Middle or perfect Pointed, known in England as the Decorated style. The late or degenerate Gothic, called the Flamboyant, was contemporary with the English Perpendicular, and was supplanted by the Renaissance, under Francis I. The cathe-

drals of Paris, Chartres, Rheims, and Amiens are the four great typical French cathedrals.

The development of the Gothic style in Germany was very nearly contemporary with its development in France. The Cathedral of Cologne is one of the finest specimens of Gothic architecture in Germany. It was begun during the best period of Gothic. Its proportions are more mathematical, but less fancifully beautiful, than those of many French and English buildings. In the spire of St. Stephen's at Vienna the transition from the square tower to the cone is so admirably concealed by the ornamentation, that we can hardly tell where one ends and the other begins.

In Belgium we find fine examples of secular Gothic architecture in the town-halls, trade-halls, and guild-halls.

In Scandinavia there are interesting Gothic remains; and, in some instances, churches with local peculiarities, for which it is difficult to account. They are not, however, of sufficient importance to be treated here. In Scotland we find traces of French influence in Gothic buildings. Spain took its Gothic architecture from France and Germany.

In England the length of the cathedrals was very great in proportion to their width. In the Cathedral of Salisbury we have an excellent example of English Gothic. English cathedrals sometimes had two transepts, and the apse had a square in place of a circular termination.

Italian Gothic always showed a few traces of classic influence in the predominance of horizontal lines and mouldings.

"In Italy and the South," says Milman, "the sun is a tyrant. Breadth of shadow must mitigate his force; the wide eaves, the bold projecting cornice, must afford protection from his burning and direct rays. There would be a reluctance to abandon altogether those horizontal lines, which cast a continuous and unbroken shadow; or to ascend,

as it were, with the vertical, up into the unslaked depths of noonday blaze."

The Gothic style was invented and perfected, not by the great Head of the Church at Rome, but by the monks and secular clergy of the North aided by the laity. It embodies the spirit of the Middle Ages. In the Gothic cathedral we find a complete and perfect development of symbolism.

"Its form and distribution was a confession of faith: it typified the creed. Everywhere was the mystic number. The Trinity was proclaimed by the nave and the aisles (multiplied sometimes to the other sacred number seven), the three richly ornamented recesses of the portal, the three towers. The rose over the west was the Unity, the whole building was a Cross. The altar with its decorations announced the real perpetual Presence. The solemn crypt below represented the under world, the soul of man in darkness and the shadow of death, the body awaiting the resurrection."

Gothic Periods

In concluding this brief survey of Gothic architecture it will assist the student to note the three periods into which its history is divided. They are most readily distinguished by the character of the windows.

1. The Early Pointed Period, dating in France from 1160 to 1275. It is characterised by simple groined vaults; narrow windows coupled under a pointed arch with circular foiled openings in the window-head; great simplicity and vigor of design and detail; the decoration including conventionalised foliage.

2. Middle Pointed Period (1275-1375). Vaults more perfect; in England multiple ribs; greater slenderness and height of pillars; decoration richer but less vigorous; more naturalistic carving of foliage forms; walls nearly sup-

THE CATHEDRAL OF BURGOS

A mingling of French plan, Moorish detail and German influence in the plain façade and openwork spires.

THE CATHEDRAL OF LINCOLN

Shows gradual development. The lower central part Norman; late Gothic windows added and central arch pointed; enclosed end and top by thirteenth century work, to which a fourteenth century parapet is added. Lower part of towers twelfth century, the upper fourteenth and fifteenth.

pressed, windows of great size; bar tracery with slender mullions and geometric combinations in window-heads; circular rose-windows.

3. Florid Gothic Period (1375-1525), called Flamboyant in France; Perpendicular in England. Vaults of varied and richly decorated design; in England fan vaulting and pendants; in Germany and Spain, vault ribs curved into fanciful patterns; profuse and minute decoration; highly naturalistic carving. In France, flowing or flamboyant tracery; in England, perpendicular bars with horizontal transoms and four-centred arches; branch tracery in Germany. (Adapted from A. D. F. Hamlin's *History of Architecture.)*

GOTHIC SCULPTURE IN THE NORTH

Gothic sculpture, being chiefly employed as an accessory to architecture, included figures, bas-reliefs, and purely decorative work. Its ideal differed from that of Greek sculpture. The latter's ideal was of a human body, more beautiful and perfect than that of any actual man or woman; the Gothic ideal, of a spirit triumphant over suffering and sin. The Christian ideal was attained at the sacrifice of the physical beauty which had satisfied the eye and senses in the classic times.

Gothic sculpture had a decided tendency towards the expression of emotions, especially spiritual ones, and towards the picturesque. It was essentially naturalistic in its motive, though this did not pledge it to the necessity of accuracy in representation. Like the Greeks, the German and French sculptors had their canons for the rendering of the human body, but these were established with a view to expressional and decorative effect, rather than resemblance to life. Moreover, they permitted themselves a variety of choice and inventiveness that was denied to the Greek decorators. The Northern imagination drew its inspiration direct from nature using plant and flower forms and forms of animals, with an exuberance that emulated nature's prodigality of design. Nor did they shrink from grotesque and ugly forms. Meanwhile, in all their work the genius of the decorator was apparent, seen perhaps at its best in the effective disposition of the draperies of the figures.

The Gothic sculptor was left to choose his subjects from a very extensive field of Bible scenes and legends of the saints. The choice of subjects varied to some extent with each building; but, as we cannot go into exhaustive detail,

we shall select the sculptures from Rheims Cathedral as typical examples, and describe them. Rheims Cathedral was built in the latter part of the thirteenth century, when Gothic architecture and sculpture were at their prime in France.

Rheims Cathedral

The façade is a perfect gallery of statues, and thirty-four of them are life-size. The Madonna occupies the central position in the main portal,—a position not usually accorded to her. The statues at the sides of the main portal, as well as those in the two side portals, are combined in groups. The figures in these groups remind us of the saints in the so-called Santa Conversazione of Italian painting. They are engaged in no violent action; and their relation to one another is expressed by a graceful gesture or a turn of the head, suggesting some scene from sacred history. The Angel of the Annunciation turns to Mary, Isaac kneels beside Abraham, Zacharias stretches out his arms to receive the infant Saviour.

The picturesque tendency of Gothic sculpture comes out forcibly in the reliefs in the tympanums of the door. Over the main entrance we have three scenes. "The Coronation of the Virgin" is the central one; on the left is the "Crucifixion"; and on the right "Christ Enthroned," surrounded by angels with instruments of torture. On the central pillar of one of the portals of the north transept we have St. Remigius, while five strips of relief in the tympanum represent scenes from his life.

The central pillar of the third portal is occupied by a very fine statue of Christ; while the strips of relief in the tympanum show us the Last Judgment and the Resurrection.

Small angels are introduced upon the buttresses of the choir-chapels; larger ones in the baldachinos of the but-

tresses. We must bear in mind that the sculptures we have mentioned are only the most important ones, and that we have simply noticed those on the exterior. The artists were in no wise partial to any particular portion of the building, and were lavish with their decoration within as well as without. They worked with religious fervour in the service of

THE ADORATION OF THE THREE KINGS
Relief from Niccola Pisano's Pulpit in the Cathedral of Pisa

men inspired with equal fervour; and the sculptures that are out of sight are finished with the same care that is displayed in the execution of those that are more prominent.

German Gothic

In Germany the Gothic style replaced the Romanesque later than in France, and its development was neither as rich nor as complete. Great attention, however, was paid

THE CATHEDRAL OF SIENA

Italian Gothic; retaining the dome and Romanesque campanile.

YORK MINSTER; WEST FRONT

Considered the finest cathedral façade in England.

to small works in bronze, and to funeral monuments. As we selected an extensive religious work in France to show the development of Gothic sculpture there, we will take a secular work as an example of German Gothic. It is the Beautiful Fountain in the old town of Nuremberg.

Sixteen full-length figures stand under canopies on the eight pillars. Seven of them represent electors; three are Christian heroes,—Clovis, Charlemagne, and Godfrey of Bouillon; three are Jewish,—Joshua, Judas Maccabæus, and David; and three are chosen from the heroes of paganism,—Hector, Alexander the Great, and Cæsar. Higher up we find Moses and the seven greater prophets. Besides these figures, we have numerous heads of men and beasts, as well as fantastic gargoyles.

The fancy for what is humorous and grotesque is apparent in all Northern Gothic work. The taste found a vent in the odd figures on the gargoyles, and in little comic episodes introduced into large compositions. In a scene from the life of St. Remigius, on the portal at Rheims, for instance, the saint is chasing away some devils, and one frightened little one clings to the foot of a larger one. Many of the comic elements in sculpture were doubtless derived from the miracle plays of the day, where the humorous element was strongly developed, at times even running into coarseness. Lübke gives several instances: one of "St. Peter receiving the blessed dead with the gigantic keys of heaven; while the inhabitants of the celestial regions are looking from their windows at the new arrivals."

In England, religious sculpture was not in high favour, and the most important works produced were tombs.

"Where no ideal tasks are undertaken, in addition to portraiture," says Lübke, "sculpture loses the fountain from which it would have drawn its advancement to pure beauty,

freedom of composition, nobleness of lines, and grace of forms."

There is a visible decline in Gothic sculpture in the North during the latter part of the fourteenth century, and with its close the sceptre of Christian sculpture passes to Italy.

RHEIMS CATHEDRAL

outh transept, west side of porch, the photograph being reversed.

MEDIÆVAL SCULPTURE IN ITALY

(1200-1400)

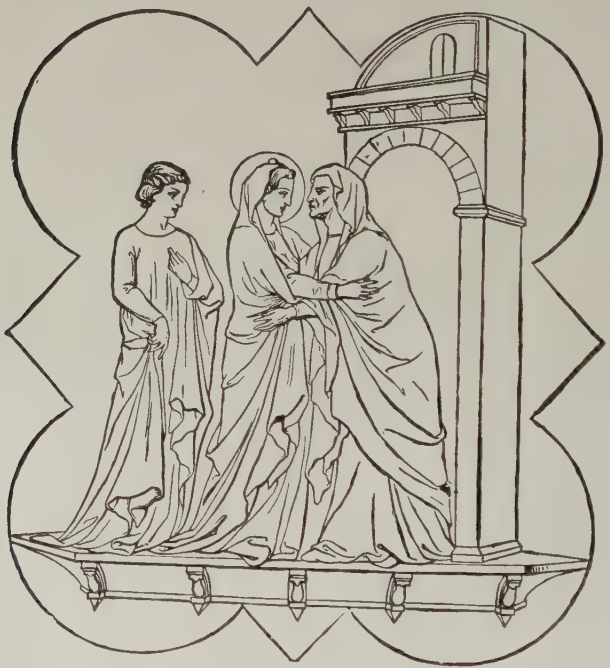
The man whose genius gave the impulse and direction to Italian sculpture in the thirteenth century was Niccola Pisano. He was born at Pisa, 1205-7. Sculpture, as we have already said, was closely allied to architecture; and Niccola, skilled in both branches of art, prior to 1260 showed more taste for architecture than for sculpture.

Sculpture in Italy, before his days, was in a debased condition; and it is very improbable that he had any master after whom to model his style.

Vasari says he studied from antique sarcophagi, and he seems to have had a natural aptitude for sculpture, which led him to make the most of his small opportunities. His first great work was a pulpit for the Baptistery in his native town. He struck out in a new line in the very form of this pulpit, discarding the conventional square supported on four columns, and adopting an hexagonal form, which gave better opportunities for decoration. The lions on which some of the columns rested were typical of the watchfulness of the priests. Through a fable related by Pliny and Aristotle to the effect that if a lion-whelp were born dead, the mother kept him three days, after which the father breathed in his face and restored him to life, the lion had also become a type of the Resurrection and of Christ.

The columns which supported the pulpit connected the arches. The spandrils were filled in with Gothic tracery and small statuettes. Five slabs of bas-relief, separated at the angles by small columns, formed the body of the pulpit. The subjects of the bas-reliefs were the Birth of Christ, the

Adoration of the Magi, the Circumcision, Crucifixion, and Last Judgment. The Adoration is the best composition. The Virgin is almost classic, as are the spirited horses on the extreme left. The infant Saviour leans forward to take



RELIEF FROM THE SOUTH DOOR OF THE BAPTISTERY AT FLORENCE

By Andrea Pisano

from Caspar, king of the Ethiopians, the myrrh, significant of death and burial. Balthazar, king of Saba, standing next, offers the priestly incense; while Melchior, king of the Arabians, holds out the golden apple, symbolising allegiance to a king. An angel and St. Joseph fill up the space behind the Virgin. The figures are not in proportion to each

other, and in many other respects we see the rudeness of Romanesque sculpture struggling with the newly awakened classic spirit.

The style of Niccola Pisano may be called a pre-Renais-

THE BETROTHAL OF THE VIRGIN

From Orcagna's Shrine in Or San Michele. After C. C. Perkins

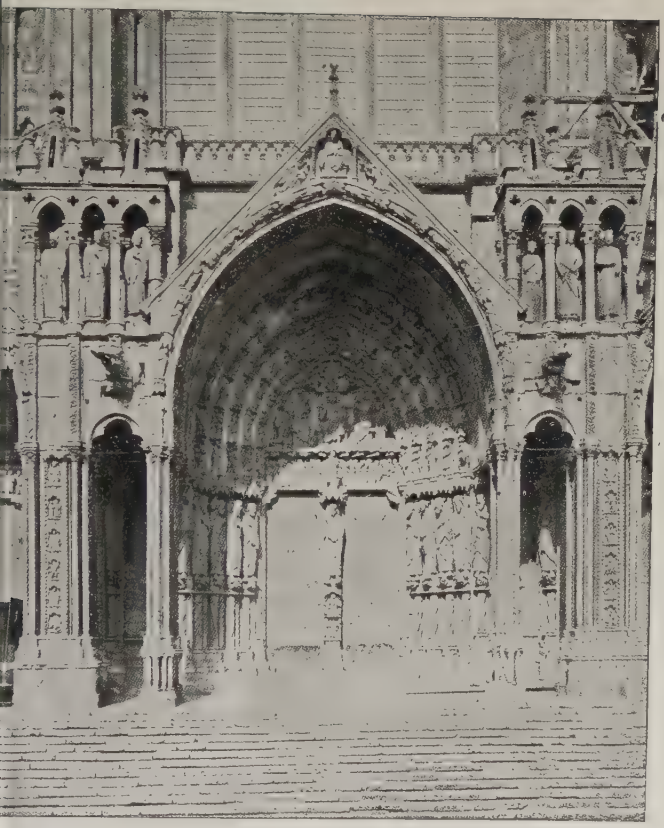
sance. He raised the lost beauty of form from the dead; and although his work is in no respect equal to the antique, it is important in its relations to painting, as well as in its influence on the sculptors who succeeded him.

Giovanni Pisano (1240-1320), son of the great Niccola, showed much skill in the execution of allegorical statues. His compositions are crowded and dramatic. He showed more inclination for the picturesque than his father had done.

Andrea Pisano (1270-1349), another son of Niccola, revived bronze sculpture. He was called to Florence, and designed and executed the first bronze doors of the Baptistery there. The talent for sculpture seems to have been inherited by the whole family; and Nino, the youngest son, had no mean reputation,—he excelled in drapery.

Andrea Orcagna (1329-1368) also deserves mention. He was a man of universal genius, painter, sculptor, and architect.

We shall not pause to name a number of artists whose works form the connecting link between Gothic sculpture and the Renaissance. Mediæval traditions were followed in Venice longer than in other parts of Italy; but the whole country, as if it recognised an old friend in the revived classic spirit, shook itself free from the trammels of Northern art in a very brief space of time. The next step was to conquer those countries which, for a while, had imposed their artistic canons upon the heirs of the treasures of Greece and Rome.



HARTRES CATHEDRAL; SOUTH PORCH; CENTRAL DOORWAY

The sculpture is of about 1275.

CIMABUE

MADONNA AND CHILD

Beginning of reaction from the flat, expressionless Byzantine conventions.

MEDIÆVAL PAINTING

After the fall of the Roman Empire, painting, like the other arts, was submerged. When a revival set in through the influence of Byzantine artists, mosaics were used for mural decorations in preference to painting, and the latter was chiefly confined to illuminated manuscripts. This art of miniature painting, so far as Europe was concerned, flourished particularly in Ireland. In comparative retirement from the chaos of conflict which prevailed elsewhere, the Celtic scholars cherished the classics, while their artists produced goldsmith's work and illuminations of extraordinary beauty. "The Book of Kells," now in the Trinity College Library in Dublin, is a famous example. Produced probably between the years 680 and 700, it is a work of exquisite imagination and marvellous skill.

The Celtic monks established colonies in Scotland, England, and some parts of Europe. Their influence in England resulted in a school of miniature painters, which flourished from the end of the tenth century to the early years of the fifteenth and produced the finest illuminations of the period. Meanwhile, the walls of the churches in England and other countries were decorated with paintings of which but a few fragments have survived. A similar fate has befallen almost all the pictures painted upon panels for the embellishment of altars.

The figures in these panel-pictures, shown against a gilded background, were painted "in tempera"; that is to say, in colours mixed with water, to which some glutinous medium was added, such as white of egg, in order that the colours should not flake or powder. The same process was adopted in the case of wall-paintings, which were executed

"in secco" or "in fresco." Those terms, used by the Italians, denoted that the plaster surface, when the artist commenced to paint on it, was, in the one case, "dry," and in the other, "fresh" or damp.

It is from the end of the thirteenth century that the history of modern painting dates, for then not only did the art begin to revive but the names of the artists have been recorded. The first in the roll of fame which has extended to the present day were Cimabue and Giotto. They both belonged to Northern Italy, and the fact that it was in this region that the revival commenced may be due to two causes. The first was the rise of the religious mendicant orders, the Franciscan and Dominican; the second, the awakening of religious fervour which they stirred. While the latter found vent in the enrichment of churches and monasteries, the large spaces of blank walls which the architecture of these involved, offered a peculiar opportunity for decorative painting.

The earliest of these orders was that of the Franciscans, soon to be followed by the Dominicans. The former was founded by St. Francis of Assisi, who, not satisfied with trying to imitate the mind of the Saviour, attempted to reproduce in his own life the very outward circumstances of the life of Christ.

That he succeeded in a measure in his efforts, according to the estimate of his contemporaries, is evidenced by the circumstance that both artists and writers of the day treated him as a type of the Redeemer. In a series of paintings now in the Academy of Florence, scenes from the life of Francis form companion pieces to scenes from the life of Christ, and have a typical reference to them: as, "The Birth of Christ," "The Infant Christ Appearing to Francis on Christmas Eve," "The Dispute with the Doctors," and "St. Francis Defending the Rules of His Order."

The whole spirit of the age was mystical. Symbols be-
me living realities; and poets, saints, and painters han-
d incorporate things by the might of their newly-awak-
ed imaginations.

Dante, "in the mid-journey of life below," descends into
e world unseen. St. Francis receives the stigmata,—a
ngible recognition of his having received Christ; and
otto, called to paint the life of the Francis whom he had
n and loved, painted him, as he saw him, with the people
knew around him, while the spellbound saints and martyrs
the olden days stepped down from their Byzantine
ories to join the blessed company.

orence and Siena

There were two great art centres in Italy in the four-
nth century,—Florence and Siena.

otto

Cimabue is the first Florentine painter known to us; but
s fame is overshadowed by the reputation of his great pupil
otto di Bondone. Giotto was born in 1276, and died in
37. The period of the revival of Italian art bears such
mistakable marks of his individual genius, that it has been
stly named for him Giottesque, while his followers are
lled Giotteschi.

The aim of the Giottesque painting, like that of the early
ristian, was primarily to tell a story in a simple, un-
ected way. It had the advantage of early Christian
inting, in that the story it had to tell was not entirely
things unseen, but of the life of Christ and his saints on
rth. In the stories told by Giottesque art, there is no
lundancy of words. The differences between the textures
drapery, flesh, earth, or sky were defined.

Anatomy is studied sufficiently to express the necessary

mental and bodily actions of the figures; but the artist seldom attempts to make an exhibition of his skill in portraying violent motion or passion.

The ideal drapery follows the traditions of early Christian art. It hangs in ample folds, and tends more and more to show off the action of the forms it conceals.

In the accessories of the pictures, as rocks, architectural or landscape backgrounds, no attempt is made to imitate nature exactly. They are conceived of simply in their relation to the scene represented, and are, in all cases, subordinate to the figures.

The type of the head differs with different artists, and contrasts strongly with the Byzantine type. The eyes are almond-shaped, the tones of colouring light and pale.

The works of the Giottesque school may be divided into two classes,—historical and allegorical.

The series of pictures illustrating the life of Christ, of the Virgin, and St. Francis, belong to the first of these classes.

The allegorical pictures are very numerous and important. Indeed, the tendency to make abstract truths plain, by clothing them in allegorical material forms, is a prominent characteristic, not merely of the Giottesque school of painting, but of the age which produced the school.

As examples of this class of paintings, we may name Giotto's frescos, in the Lower Church at Assisi, of the rules of the Order of St. Francis, the frequent representations of the Last Judgment, and many single figures of virtues and vices.

We shall pause a moment before proceeding to study in detail some of the great creations of the Giottesque school, and say a word on the subject of angels and glories.

The original significance of the nimbus, or nebulous light around the head, was power, either good or evil. "An

oblong glory," says Mrs. Jameson, "surrounding the whole person, is confined to figures of Christ and the Virgin, and saints who are in the act of ascending into heaven.

"The cruciform or triangular glory designates one of the persons of the Trinity. The square nimbus, a person living when the picture was executed. The hexagonal nimbus is used by Giotto for some allegorical figures. The usual form is a circular disc. After the fifteenth century it becomes a bright fillet, and disappears entirely in the seventeenth century."

The angels of the Giottesque school are in many cases very beautiful. Their faces and forms are youthful, but they are never those of children.

They never appear as mere accessories in the pictures, but are represented in the act of performing some service. In the Madonnas of Cimabue and Duccio, the angels wait around the infant Saviour in silent adoration, as witnesses of his divinity, or sound his praises upon some musical instrument.

The angels in the fresco in the Campo Santo at Pisa are singularly attractive. Floating drapery or wings form their extremities, in place of feet, and give them a very light and airy appearance.

They have not yet become allied to the pagan cupids, two of whom are to be seen in the right-hand corner of the fresco of "The Triumph of Death."

As it would be quite impossible to notice all the important works of the Giottesque school, we must content ourselves with a few examples. The two that we shall mention first belong to the historical class. In one of the scenes from the "Life of the Virgin," in the Arena Chapel at Padua, Joachim's offering for the sins of Israel has been rejected by the priests, because he is childless in Israel. He has left his home in deep grief, and wandered out among the shep-

herds. He is so absorbed that apparently he does not see them, and even the dog fails to attract his attention. Quiet wonder is expressed in the faces of the two shepherds. The sheep that follow them are stiff and wooden. The house and rocks and trees are out of proportion to the figures, but they suggest what the artist intended they should.

The resurrection of Lazarus, from the series of the "Life of Christ," is in the same chapel. Mary and Martha are prostrate at the feet of Christ, whose hand is raised. Lazarus preserves the antique type, and stands erect, bound in grave-clothes. The figure which occupies the middle of the picture seems to have risen from its knees, and to have turned with surprise and emotion towards Lazarus. The attitude is very expressive, and the figure is a connecting link between the commanding Saviour and the risen man, explaining the relations in which they stand to each other.

The next picture of Giotto's that we shall describe is allegorical. It is one of the four frescos from the Lower Church of St. Francis at Assisi, which represent the three vows of the Order, and the glorification of St. Francis. The figures described are from the vow of Poverty. St. Francis is in the act of marrying a woman dressed in rags and patches, and standing among brambles. She represents Poverty. A dog is barking at her, and two children are insulting her. Christ holds her hand, while Francis places a ring on her finger.

. . . . . .

The Sienese school is said to have been founded by a certain Guido, whose name and works are lost in obscurity. Duccio seems to have occupied at Siena somewhat the position that Cimabue occupied in Florence, and their works are not unlike. There was, however, a delicacy and devotional sentiment about Sienese art, which is not to be found in the stronger work of the Florentines.

OTTO

THE ENTOMBMENT

ote the action of the whole group, the variety and expressiveness of the gestures, and the simple but effective treatment of the draperies.

POSTQVAM CONSVMATI SVNT DIES OCTO VT CIRCVMCIDERET PVER VOCATV E NOM EI IHES. LVCE II. C.
ELONGAVI FVGIENS ET MANSI IN SOLITVDINE. PS. XXXXXV. C
SVRGE ACCIPE PVERVM ET MATREM EI ET FVGE IN EGIPTVM. MATTH II. C

FRA ANGELICO FLORENCE ACADEMY

FLIGHT INTO EGYPT

A mingling of naivete and religious fervor.

Simone Martini was the Giotto of the Sienese school. His "Madonna Enthroned" speaks for itself.

Some of the most interesting monuments of early Italian painting are to be found at the Campo Santo, or burial-place of Pisa. The exterior presents a high, blank wall to the curious eye; but within, a large open court is surrounded by a cloister. Inside this cloister, on the blank walls, we find a series of frescos: "The History of Job," "The Life of the Hermits of the Thebaid," "The Triumph of Death," and "The Last Judgment." The authorship of the latter two is disputed. Tradition attributes them to Orcagna; but the weight of evidence ascribes them to the Lorenzetti brothers, of Siena. Be this as it may, we find in these frescos an interesting mingling of the Florentine and Sienese manner.

"Triumph of Death"

We shall describe one of them, the most singular of all. It is a vast allegorical composition, representing "The Triumph of Death." A procession of gay knights on horseback comes upon three corpses, at a turn in the road. One knight holds his nose in disgust, another turns away in fright, while a third turns to comment upon the scene. In the middle-ground, some beggars stretch out their hands, and invite Death to come to them; but Death, represented as a winged female with a scythe, turns from the beggars to strike at a happy pair who are sitting under the trees with a company of friends. Angels and devils in the air contend for the souls of the departed. There are some old monks to the left, who are engaged in different occupations. The picture is well worth a careful study, as many of the most interesting features of the Giottesque style are exhibited in it.

We shall not pause to consider the followers of Giotto. They worked after his manner; and, like all imitators, their work grew poorer as their distance from their master in-

creased. Taddeo Gaddi (1300?-1366?) is the most important.

Fra Angelico

Before we leave the period of early Italian painting to study the painting of the Renaissance, we must pause a few moments over the works of Fra Angelico. In point of time, he belongs to the circle of Florentine artists of the fifteenth century; but his works are, as it were, the flower of the art ideal of the preceding century.

He was a Dominican monk; and, says Vasari, "he shunned the worldly in all things; and during his pure and simple life was such a friend to the poor, that I think his soul must now be in heaven."

His best works are the frescos in the Convent of St. Mark's in Florence, and those in the Chapel of Nicholas V. in the Vatican at Rome. In the latter, the modern dramatic element is more apparent than in his easel pictures, or in the frescos of St. Mark's.

The faces of his saints are singularly pure and lovely. He seems to have found it more difficult to represent wickedness. The scenes from Scripture history that he painted on the walls of the cells of his brethren in Christ in his convent at Florence are represented from a devotional, not from an historical, standpoint. The spectators of the holy mysteries, as Fra Angelico painted them, are not the curious idlers of Jerusalem, nor the cruel Roman soldiers, nor the hateful Jews. The Holy Mother, the believing women, the little band of disciples, and the monks of the Order of St. Dominic, surround the Saviour to the exclusion of those who knew him not.

The masterpiece of the series is "The Crucifixion," described by Burckhardt as follows:—

"Christ crucified with the two thieves, his disciples, and Sts. Cosmas, Damian, Lawrence, Mark, John the Baptist,

Dominic, Ambrose, Augustine, Jerome, Francis, Benedict, Bernard, Bernardino of Siena, Romuald, Peter Martyr, and Thomas Aquinas. It is a mournful lament of the whole Church here assembled at the foot of the Cross in the persons of its great teachers and founders of orders."

THE RENAISSANCE

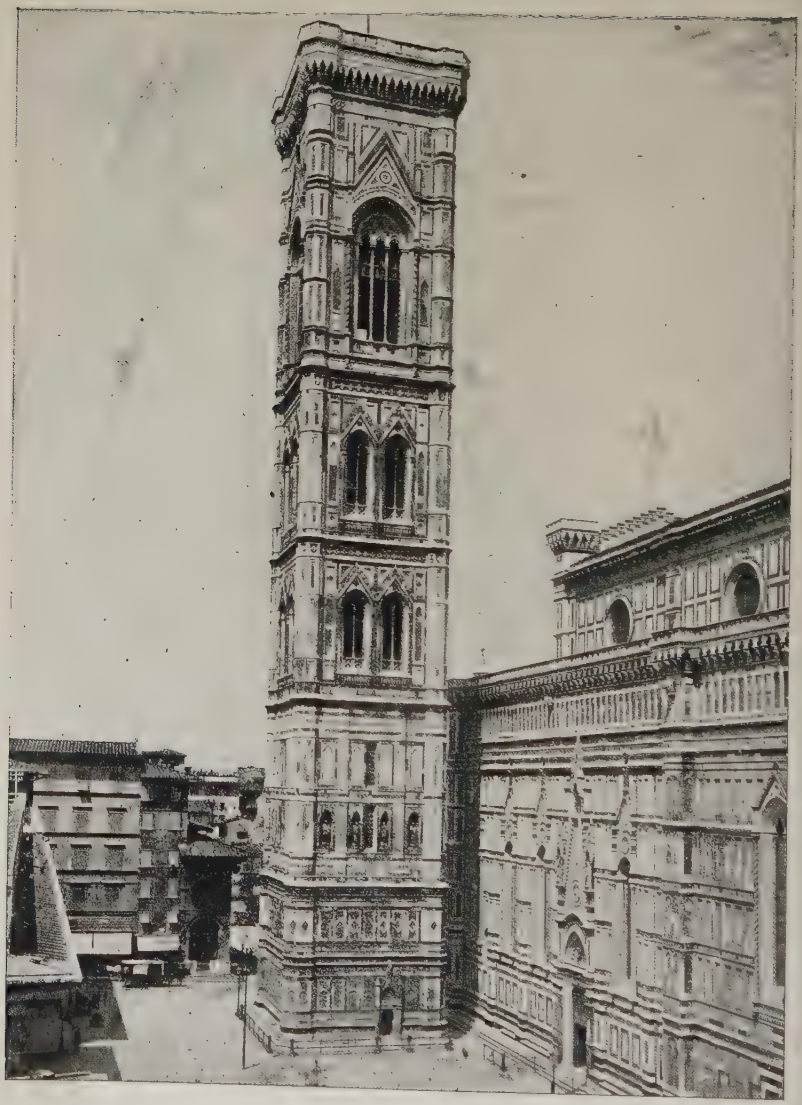
During the Middle Ages, under the influence of deep religious fervour, men had renounced all freedom of thought and action, and had submitted unreservedly to the authority of the Church. Their minds had been in an unnatural state of tension and religious excitement during the Crusades, and the excitement had been kept up by the preaching of the new religious Orders of St. Francis and St. Dominic. Such a condition of things, in the nature of the case, could not continue longer. Unfortunately, political power and great wealth had corrupted the primitive purity of the Roman Church; and when the reaction from the state of exaltation came, the Church was in no condition to prevent popular opinion from swinging to the other extreme.

The reaction from mediævalism produced the modern spirit of political and religious disunion.

Classic art and literature were rediscovered. A realising sense of the attractions of the material world led men to study anatomy, physiology, natural history, and astronomy; while novelists and poets dwelt upon the value and the beauty of life.

In the Northern countries the change displayed itself in an awakened desire of religious and political freedom, which produced the Reformation and paved the way, especially in the case of Holland, to a more democratic attitude towards life. Meanwhile, in Italy, the freedom of the people and the cities was crushed by internecine wars and foreign invasions; society was corrupt and faith was almost as dead as patriotism. The people could share in the enjoyment of the visible beauty created by the artists, but the impulse of the Italian

THE DUOMO, FLORENCE



GIOTTO'S CAMPANILE

Noble in proportion, yet as choice in detail as a jewel.

Renaissance was from the upper classes and they were the chief beneficiaries.

We must dispose of this most interesting subject in these few brief words, and pass on to the study of the great revival of art, produced by the newly awakened love of life and the increased intellectual activity of the Renaissance.

It will be well, however, to preface our notice of the art of the period by defining two terms, which from this time forward will be employed very frequently. These terms are "idealism" and "naturalism."

Naturalism and Idealism

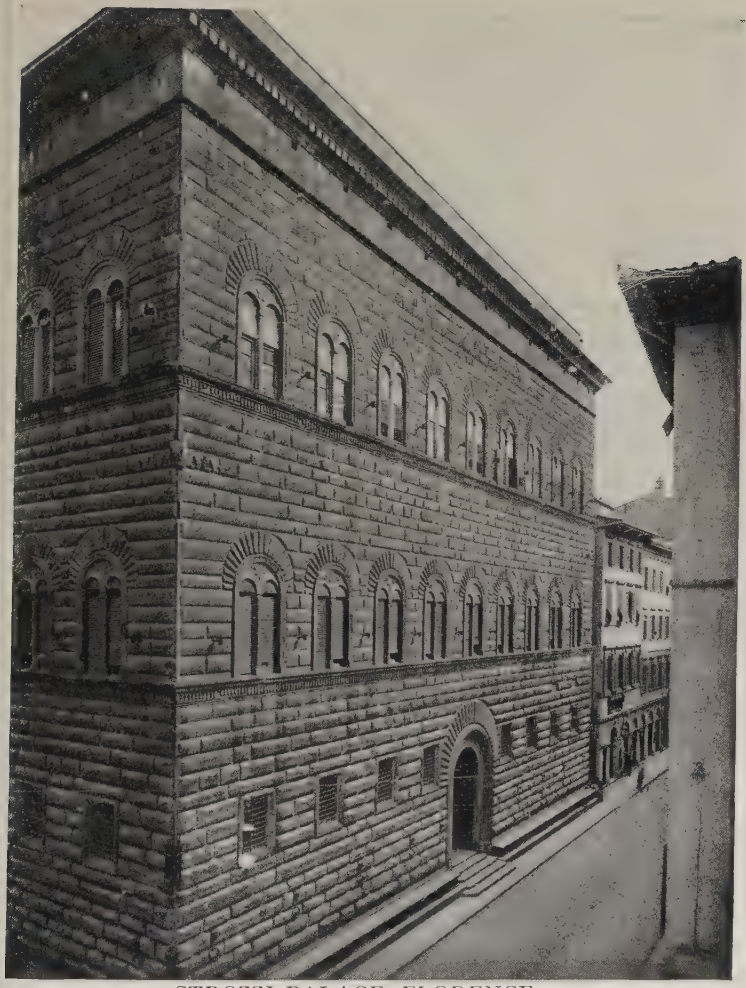
The aim of the naturalistic artist is to produce an illusion of nature. He must understand perspective, must render differences in the substance and texture of things as they exist in nature, and must give correct ideas of distance and space.

His powers of representation, in the very nature of the case, are limited to a single aspect of a person or scene; and, as he cannot transfer every detail of nature to canvas or marble, he must show his discrimination in the selection of the characteristic and important features of the subject to be represented. With these unavoidable limitations, his desire is to produce a likeness, and his work is to be judged partly by its success in that respect and partly by the beauty of expression in the rendering of the facts.

The idealistic artist, on the contrary, seeks, by means of his art, to express either his own ideas, or the ideas of others. His work is not to be criticised because it does not give correct reproductions of nature or of man: the point to be decided is, whether it expresses the artist's meaning. Idealistic art, like a dead language, may have been perfectly intelligible at the time, and in the place, of its origin, and yet may be to us an unknown tongue until we can reproduce

in our minds the conditions under which it arose. This is pre-eminently the case with the symbolical pictures in the catacombs.

Of course the highest aim of an artist who idealises is to create a universal language, an ideal so perfect as to be permanently intelligible. To attain this end, he must rise above the conventional signs which express to a limited audience the ideas which he wishes to communicate; and must study nature, selecting from what he sees traits universally understood, and combining them to form an ideal representation which shall express what he has in his mind. Giotto's art is a higher kind of idealistic art than that of the catacombs: his figures are life-like, and he is conventional only in his treatment of landscape, architecture, and space. In the works of the artists of the High Renaissance we find that perfect idealism which is the result of complete mastery of technical knowledge, and its thorough subordination to the lofty conceptions which it embodies.



STROZZI PALACE, FLORENCE

An imposing façade of great simplicity and refinement; "one of the noblest palaces in Italy."

From a Photograph.

ST. PETER'S CATHEDRAL AND PART OF THE VATICAN, ROME

Showing Michael Angelo's dome, the facade by Maderna, and the portico and approaches

RENAISSANCE ARCHITECTURE

During the fifteenth century Gothic architecture began to decline, and men's minds were ripe for a change. This change first came in Italy, and was brought about by the revival of classic art. The most marked characteristic of the new style was a symmetry of the whole and the parts of buildings.

In Italy classic simplicity had never been quite obsolete, and the ground-plans of its Gothic churches were readily adapted to the requirements of Renaissance architecture. A conspicuous difference is to be noticed in the number of bays into which large Renaissance churches are divided, when compared with Gothic cathedrals of similar proportions. The Renaissance architect increased the size of his piers and bays when he wished to increase the size of a building: the Gothic architect increased their number. As a result of this difference, we see that the most casual observer can appreciate the vast extent of a Gothic cathedral with its forest of columns and piers, while the size of the piers and bays in a Renaissance church is comprehended by an effort of the reason, and not by the imagination.

The small stones used in the construction of walls by Gothic architects were abandoned in Renaissance buildings; or, if they were used from necessity, they were concealed by a facing of stone or plaster.

Where the joints of the stones are deeply chambered or the surfaces picked into holes the name rustic-work is applied.

The classic orders reappeared as decorative features applied to the surface of the façade, and classic porticos with pediments were often used. An interesting feature of many

Italian palaces is the heavy projecting cornice of the upper story. The windows in Renaissance palaces were often so grouped as to produce a very picturesque effect. They were seldom pointed.

Wood was a favourite material at this time, and vaulted stone roofs were unusual. The passion for order, which animated Renaissance architects, often induced them to conceal the interior arrangements of their buildings under a symmetrical exterior. Many objections have been made to this practice, and also to the use of plaster cornices, mouldings, and architectural details in imitation of stone. We must remember, however, that the great buildings of the time owe their success to their perfect and pleasing proportions as wholes, rather than to the beauty or completeness of their individual parts.

Italian Periods

Renaissance architecture in Italy may be divided into the following periods:—

Early Renaissance, 1420-1500.

High Renaissance, 1500-1580.

Late Renaissance, or Baroque, 1550-1600.

The greatest Italian architect of the first period was Brunelleschi (1379-1446), the great art centre was Florence, and the most important buildings the Pitti and Strozzi palaces, and the dome of Santa Maria del Fiore, the cathedral in Florence.

Brunelleschi studied the remains of ancient art in Rome so diligently that people fancied he was seeking for hidden treasures among the half-buried ruins. It was not until many years later that it became apparent he had found the treasure which he sought.

In 1418 a public proclamation was made, to the effect that fair payment would be made by the Board of Works of

Florence for any designs or models that would solve the problem of erecting a dome for the cathedral. Fifteen models were presented, and among them one by Brunelleschi, which was subsequently adopted.

Ghiberti was associated with him in the superintendence of the work, which, in spite of many difficulties and embarrassments, was completed in 1436.

To Brunelleschi belongs the glory of having erected the first great dome of the Renaissance. The problems involved in its construction having been solved and its magnificent effect both in the interior and exterior demonstrated, the dome became one of the most characteristic features of Renaissance architecture.

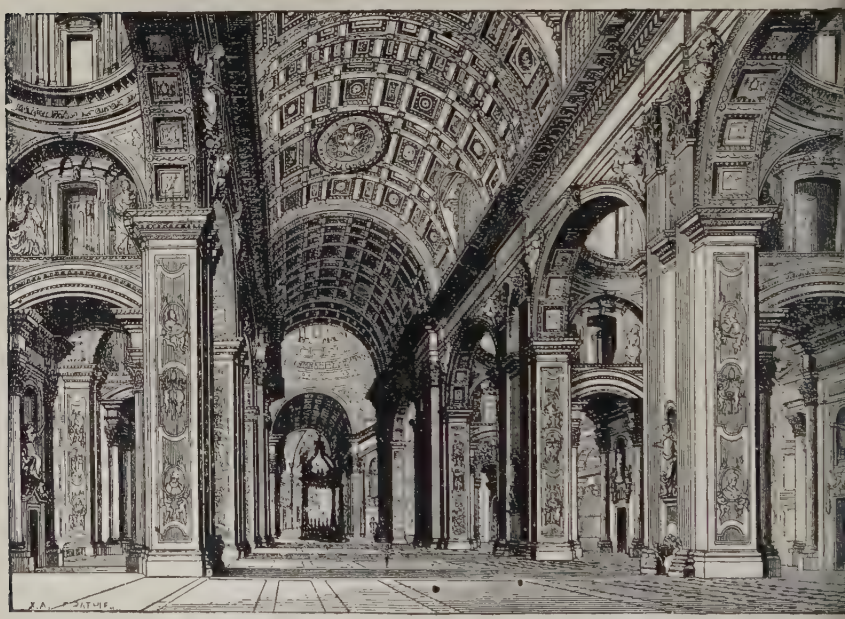
The Strozzi Palace was designed by Cronaca, and begun in 1498. A heavy cornice crowned the upper story. Semicircular arches formed headings to the windows and the door. It is almost impossible to appreciate the effect of the massive palaces of Renaissance architecture from a mere illustration, which lacks the contrasts of light and shade produced by the bold cornices and clearly-defined openings.

. . . . . .

St. Peter's at Rome is the greatest monument of the High Renaissance in Italy. Pope Julius II. employed Bramante (1444-1514) to make a plan for a cathedral, which was to surpass every building previously erected in Europe. The corner-stone was laid in 1506.

The work had been carried on for six or seven years when Bramante's death made it necessary to appoint a new architect. The position was given first to one, then to another, and was at last entrusted to Michael Angelo, who superintended the work for eighteen years. The building, as he planned it, was a Greek cross, with a dome over the intersection of the arms. The changes that were made in this plan during the period of the Late Renaissance have been

much criticised. Maderna lengthened the nave, and designed the portico; and Bernini in 1661 added the great court, surrounded by colonnades, as an approach to the façade. The long nave and portico prevent the effect of the



INTERIOR OF ST. PETER'S CHURCH, ROME
Example of Grandiose Colossal Architecture

dome from being seen from the façade, and it is not as impressive a feature as it would have been had Michael Angelo's designs been carried out.

There are four colossal bays in the middle nave, and the transepts and choir are each formed by a bay. The walls are faced with coloured marble, and the dome is richly decorated.

The court of the Palace of the Cancellaria at Rome will

CALERGI

THE VENDRAMINI PALACE

PORTE JEAN GOUJON

give a good idea of the courtyards that formed one of the most beautiful features of Renaissance palaces of the period.

. . . . . .

Overloaded and extravagant ornament marks the third and latest period of Renaissance architecture. The palaces of Venice, which retained some Gothic elements, are the finest buildings of the time in Italy.

France

In France, Renaissance buildings are usually classified according to the reigns of the sovereigns. The Italian style was introduced by Francis I. (1515-1547), who commenced the enlargement and embellishments of the palace of Fontainebleau, which was added to by subsequent monarchs. Francis also began the rebuilding of the Louvre, the plans for which were entrusted to an Italian architect named Serlio. The latter's designs were probably followed in the main by Pierre Lescot, who superintended the creation of the early part of the building. Under Italian influence also many of the most beautiful châteaux of France were either remodelled or commenced. Another famous example of French Renaissance is the Palace of Versailles, which is in the main a monument to Louis XIV. (1638-1715), who employed Le Nôtre to lay out the Gardens in the Italian style.

Germany

We have few examples of pure Renaissance architecture in Belgium, Germany, the Netherlands, or, indeed, in any part of Northern Europe. A sort of transitional style, a combination of Gothic and Classic, prevailed in Germany, even as late as the seventeenth and eighteenth centuries.

In Spain Renaissance architecture passed through a transitional phase, a period of high development, and later a Baroque style was adopted.

The first Renaissance monument in England is the Tomb of Henry VII. (1516) in Westminster Abbey, by the Italian Torrigiano. A little later, slight Italian and French influence may be noted at Hampton Court (1500-40), Layer Marney (1500-25), Sutton Place (1523-25), and other Tudor houses. The period from 1520 to 1620 saw great activity in house-building, and on the whole the influence of the Netherlands superseded that of Italy and France. The Elizabethan house shows a decided advance towards symmetry, but it is in the features and detail that the change is chiefly expressed. Typically, windows are large, with many mullions, gables are curved and stepped, and façades ornamented with strap-work: even the classic orders are applied, often generally unintelligently. Within, the Great Hall declines in importance, and other living-rooms appear. They are mostly wood-panelled; the ceilings have many interlacing plaster ribs and doors and chimney-pieces are elaborately carved.

English Early Renaissance Architecture, though often coarse and over-elaborate in detail, has at its best a picturesque and exuberant vitality often lacking in the correct products of the mature Renaissance Style.

RENAISSANCE SCULPTURE

When Niccola Pisano effected a temporary revival in sculpture by means of his knowledge of antique forms, the mediæval spirit was too strong for the change to be a permanent one. In the fifteenth century, however, the great Renaissance movement began in Italy; and sculpture, as if in a measure prepared for the change, felt its influence before the sister art of painting.

Jacopo della Quercia (1371-1438)

Jacopo della Quercia was the most distinguished of the early Renaissance sculptors of the school of Siena. His first work is thoroughly Gothic in character. Then he followed the path of naturalistic study, which Donatello in Florence was pursuing, and gradually refined his style until it reached the beauty of the recumbent figure of the Lady Ilaria del Carretto on her tomb in the Cathedral of Lucca. Later, as in the reliefs around the central doorway of S. Petronius in Bologna, he exhibited a dramatic force which had an influence upon the work of Michael Angelo.

Ghiberti (1378-1455)

Ghiberti was the pioneer of Renaissance sculpture in Florence. He excelled the artists of the Gothic school in knowledge of anatomy, but retained their feeling for simple broad folds of drapery. By skilful combination of high relief, half relief, and low relief, he produced admirable effects of perspective; but his compositions were never overcrowded. In his later works he attempted to represent his subjects in style more appropriate to painting than to relief. Indeed, his influence upon painting was almost as marked as his in-

fluence in his own legitimate sphere of sculpture. His masterpieces were the bronze gates of the Baptistery at Florence. The commission to execute these gates was an important one, and six artists entered the competition. The trial piece was to be a model for a relief of the Sacrifice of Isaac. Brunelleschi and Ghiberti were the most eminent of the competitors; but the repose of the figures in Ghiberti's design and his keener appreciation of the laws of relief-sculpture so impressed the judges that he was ordered to undertake the work. There were twenty compartments in the northern gates, and each compartment contained a scene from New-Testament history. The panels were executed with conscientious care, and the compositions were quite original. An ornamental framework of leaves and animals divides and encloses the panels.

The Florentines were so much pleased with Ghiberti's success that he received the commission to make the eastern gates. He began work on them in 1424, and they were set up in 1452. The gates had ten panels, and the subjects upon them were taken from Old-Testament history. The border of flowers, fruit, and animals which frames the panels, contains a number of little statuettes, besides twenty-four busts. Some of the statuettes and busts are exquisitely finished. In the middle of one of the panels of the gate, Isaac is sending Esau in quest of the venison; and far in the background to the right, Esau is mounting a hill with his bow on his shoulder. In an architectural pavilion, we see Rebekah counselling Jacob, and Jacob hastening to follow her advice. In the foreground to the right, Isaac is in the act of blessing Jacob.

These bronze gates were the admiration not only of Ghiberti's contemporaries, but of all those who came after him. They were gilded when first put up, and Michael Angelo pronounced them fit to be the gates of Paradise.

Brunelleschi, as we have already said, was one of the un-

GHIBERTI FLORENCE

BRONZE DOORS, BAPTISTRY

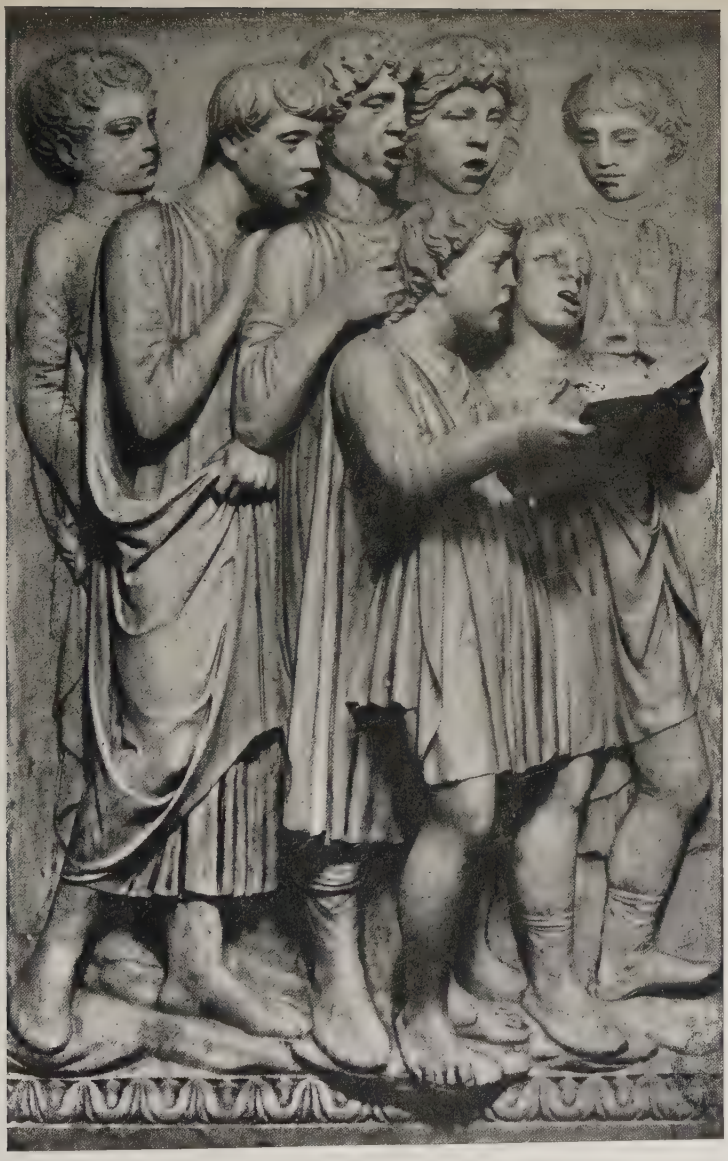
Silversmith's work on a large scale.

DONATELLO

FLORENCE

ST. GEORGE

The figure is instinct with eager life, as if it only needed a word of command to spring into action.



L. DELLA ROBBIA — OPERA DEL DUOMO, FLORENCE

CHILD MUSICIANS

Individuality of character and expression.

VERROCCHIO

VENICE

STATUE OF BARTOLOMMEO COLLEONI

Considered by some the finest equestrian statue.

successful competitors for the commission to execute the gates of the Baptistery. His chief fame rests on his work as an architect.

Donatello (1386-1466)

Donatello, who began life as a goldsmith, reflected in his long career the successive developments of the period. His earliest sculpture was Gothic in character; the draperies heavy, the pose, generally awkward. Then he visited Rome and became a student of antique sculpture. The influence is seen in his work, which at once became more refined and at the same time more true to nature. Examples of this period are "St. George," the frieze of "Child Angels," "Cupid and Psyche," and a little later his equestrian statue of Gattamelata, which was executed in Padua. Gradually he allowed his love of dramatic expression too free a play and some of his latest work is exaggerated in emotion and confused in composition.

Luca della Robbia (1399-1482)

Luca della Robbia also began life as a goldsmith. He made reliefs in terra-cotta, which he covered with a coloured glaze of his own invention. He never attempted great historical compositions, which would have been unsuited to his material; but devoted his attention to Madonnas surrounded by angels, to figures of saints, impersonations of virtues, singing boys and children. His singing boys and children were particularly lovely. Luca's nephew, Andrea della Robbia (1437-1528), assisted him in his work, and carried on the art after his death. He was succeeded by his five sons, in whose hands the art declined.

During the later half of the fifteenth century there flourished many sculptors in marble, whose work on tombs and in portrait busts exhibited great refinement. It was, how-

ever, marked by a growing tendency to sacrifice constructive qualities to beautiful treatment of the surfaces. The principal names are those of Desiderio da Settignano (1428-1464), the brothers Rossellino (1409-1478), Mino da Fiesole (1431-1484), Benedetto da Majano (1442-1497), and Matteo Civitali (1435-1501).

Andrea Verrocchio (1435-1488) was the most distinguished of Donatello's followers. He worked in gold, silver, bronze, and marble. But he lacked the inventive power of his master. The colossal bronze equestrian statue of the Venetian general, Colleoni, is Verrocchio's greatest work. It was erected in front of S. Giovanni e Paolo in Venice after Colleoni's death.

Antonio Pollajuolo's style resembles that of Andrea Verrocchio. He was as realistic in his delineation as Donatello, but he was a little inclined to exaggerate actions and feelings.

Early Renaissance sculpture in Italy outside of Tuscany was inferior in quality. Most of the great works of the period were architectural; as the sculptures for the façade of the Certosa at Pavia, and for the cathedrals of Como and Milan. In Venice splendid monuments were erected to the Doges.

The most magnificent of these was the monument of Andrea Vendramin (d. 1478) in S. Giovanni e Paolo. It would be interesting to follow out the gradual progress of sculpture in North Italy; but, as it is comparatively unimportant, we cannot do it in our brief limits.

HIGH-RENAISSANCE SCULPTURE IN ITALY

Sculpture during the Early Renaissance differed from sculpture during the High Renaissance very much as the painting of the two periods differed.

The artists, profiting by the accumulated knowledge of the earlier generation, sought to create ideal forms.

"The life of Raphael," says Lübke, "marks the limits of this golden age. To explain its brevity, it is not sufficient to point out that in all things the attainment of an aim is slow and laborious, and the tarrying at the point reached is but short; that human nature cannot long endure that finer air which blows on the summits of idealism, and soon longs again for the thicker atmosphere of earthly lowlands. Other circumstances were at work also. The antique was, to those great artists who sought to emulate it with all the earnestness of their nature, a fountain of rejuvenescence from which the art could drink new life. But, as the antique ideas had to be employed on Christian material, a discord soon appeared, which at first tended to the injury of the Christian subject, but, as soon as the form was over-highly esteemed and cultivated, it became hollow and spiritless, because it could only be thus elevated at the cost of its meaning."

– Leonardo da Vinci's fame as a sculptor rests on his equestrian statue of Francesco Sforza at Milan. A few sketches and engravings are the only memorials of this masterpiece.

– Giovanni Francesco Rustici (1476-1550), celebrated as an architect, executed a very remarkable bronze group for the north portal of the Baptistery of Florence. St. John is addressing a Pharisee and a Levite. The figures are larger than life, and the faces are very characteristic.

Andrea Sansovino (1460-1529)

Sansovino has been called the Raphael of sculpture, his conceptions were so pure, and his forms so perfect. His group of the Baptism of Christ occupies the same position over the eastern portal of the Baptistery that Rustici's occupies over the northern. There is a solemn earnestness and dignity about the figure of Christ; and John is powerful, and full of physical and spiritual energy, as he performs the solemn rite.

After 1513 Andrea superintended the marble decorations for the Holy House at Loreto. This house was the house of the Virgin, supposed to have been carried by angels from Bethlehem to Loreto. Sansovino had many pupils and assistants in the undertaking, and only two of the reliefs were entirely the work of his hands. It is probable, however, that he made most of the designs. The reliefs were in an architectural framework designed by Bramante, consisting of Corinthian semi-columns supporting a frieze and entablature.

Raphael made designs for sculpture, and probably executed some works with his own hands.

Benvenuto Cellini (1500-1572) was celebrated for his goldsmith's work. He made a bronze figure of Perseus, now in the Loggia dei Lanzi at Florence. His most remarkable production is his autobiography, which gives us a vivid picture of the manners and customs of his time.

Michael Angelo (1475-1564)

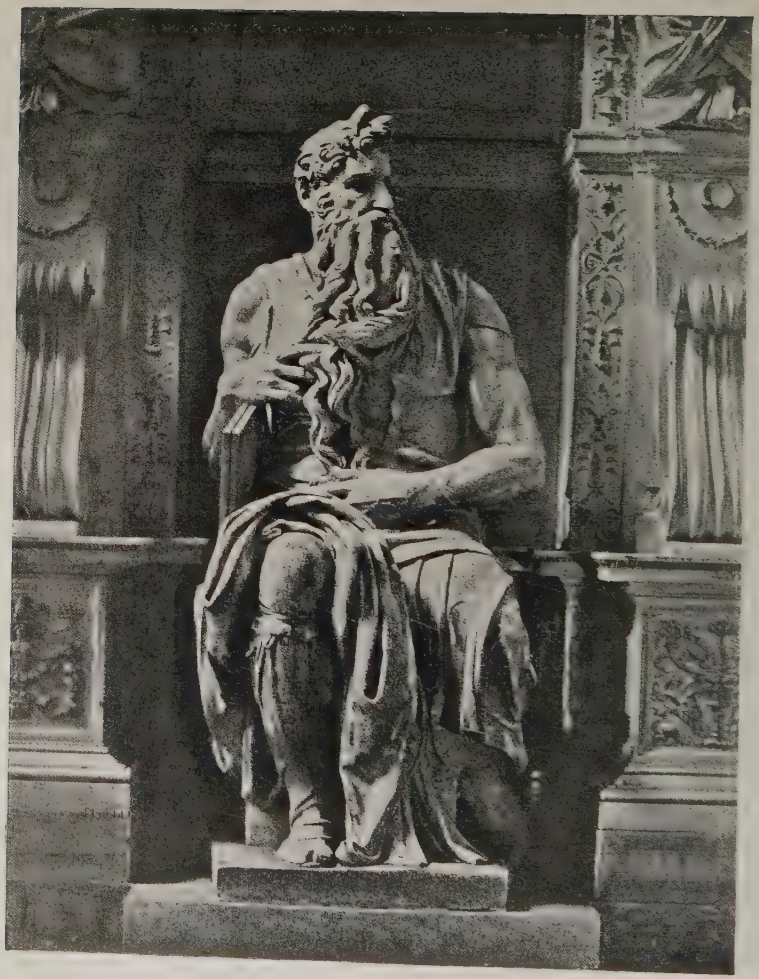
Michael Angelo opened up an undreamed-of future for his favourite art of sculpture. "Donatello," says Lübke, "disdained beauty in order to imitate the rich display of animated external life. Michael Angelo despised it because it impeded the development of the innermost life of thought."

He aimed at an ideal so high that he never reached it, and all his works are in a measure incomplete. He seems to have

CELLINI LOGGIA DEI LANZI, FLORENCE

PERSEUS

He made this statue to prove he was a sculptor as well as craftsman.

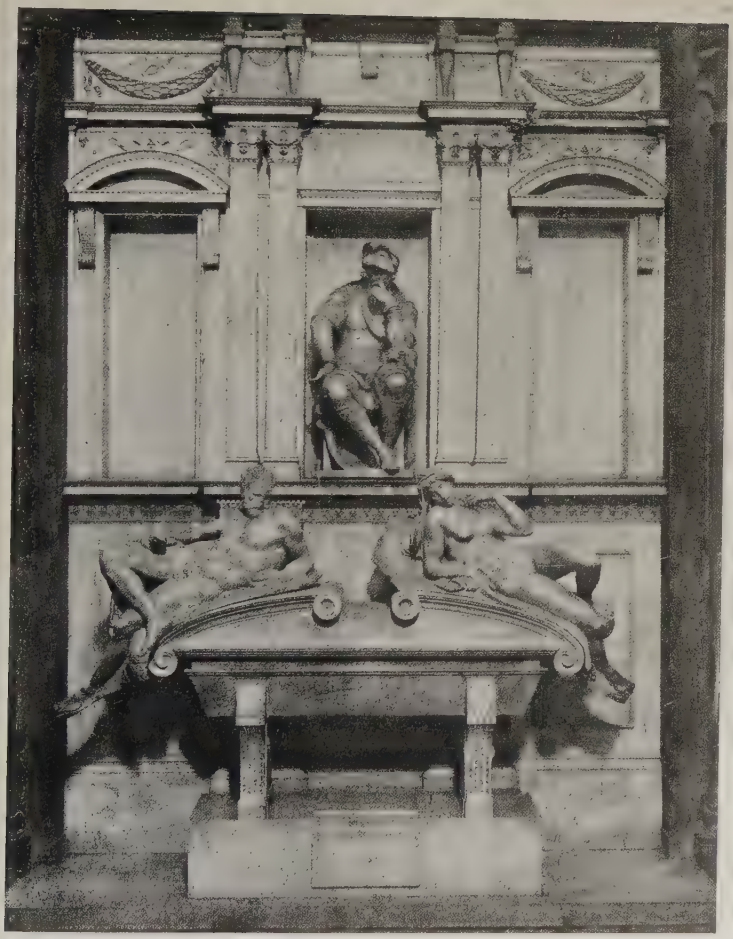


MICHELANGELO

S. PIETRO IN VINCOLI, ROME

MOSES

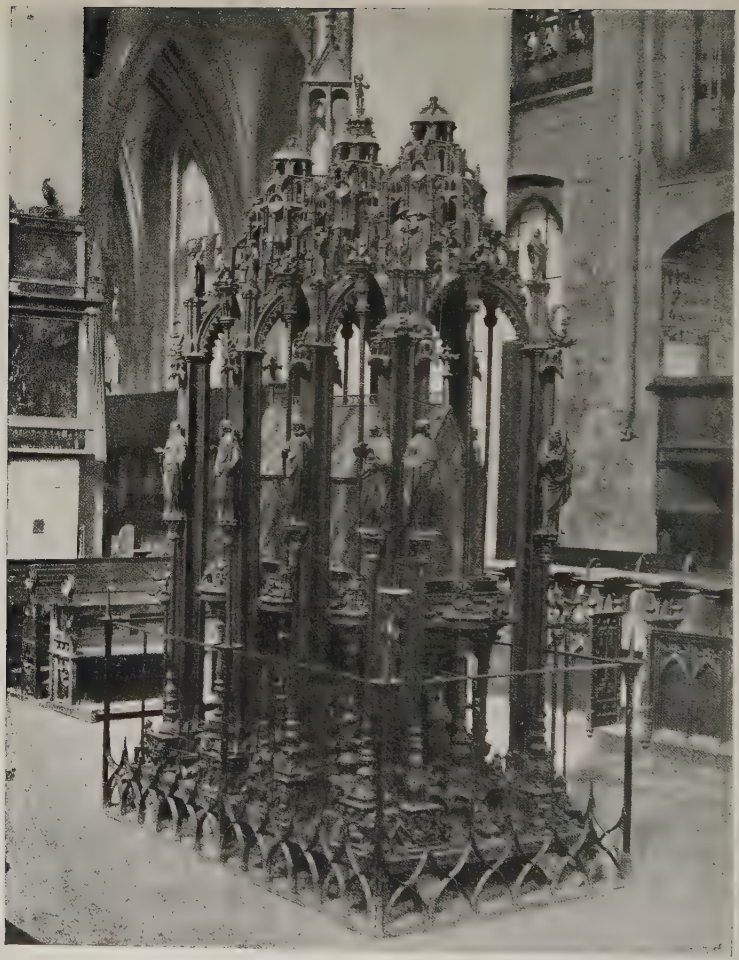
Wonderful in its concentrated power and suggestion of abstraction.



MICHELANGELO SAN LORENZO, FLORENCE

TOMB OF L. DE'MEDICI

Figures of 'Day' and 'Night' with 'Il Penseroso' or 'Thought' above.



VISCHER

NUREMBERG CATHEDRAL

TOMB OF ST. SEBALD

Vischer's masterpiece; freedom of invention and originality of design.

n burdened with a restless, insatiable craving to express the ghty thoughts which were surging in his brain, and he ms to have been ever dissatisfied with his achievements. ny of his works were allegorical, meaning more than ap- rs at first sight; and their very incompleteness gives them mysterious power over our imagination. He carried the dern idea to an extreme; and in order to give the fullest sible expression to some abstract thought, he violated at es the laws of natural proportion.

The colossal marble statue of David, which once stood in nt of the Palazzo Vecchio, and is now under cover in the le Arte, was completed in 1501. It was the first work which Michael Angelo showed the real stamp of his gen- and broke loose from all pre-established traditions. It carved out of a rejected block of marble.

n 1505 Michael Angelo was called to Rome to design a soleum for Pope Julius II. The original plan was a sar- hagus enclosed in a parallelogram adorned with nude res of men in fetters. They were allegorical representa- s of the arts conquered by the Pope, and chained at his th. Statues of Moses and Paul and Rachel and Leah, latter representatives of the active and contemplative life, e to be placed on projections at the sides, in company n other colossal statues.

The monument was completed in a modified form in 1545, set up in S. Pietro in Vincoli at Rome. The colossal ue of Moses occupies the most important position, with hel and Leah on either side.

This statue," says Gregorius, " seems as much an incar- on of the genius of Michael Angelo as a suitable alle- y of Pope Julius, who, like Moses, was a lawgiver, priest, warrior. The figure is seated in the central niche, with flowing beard descending to the waist, horned head, deep-sunk eyes, which blaze, as it were, with the light of

the burning bush. . . . If he were to rise up, it seems as if he would shout forth laws which no human intellect could fathom. . . . There is something infinite which lies in the Moses of Michael Angelo. The sadness which steals over his face is the same deep sadness which clouded the countenance of Michael Angelo himself,"—the sadness of a great soul that realised, in some degree, the awful chasm between God, in his infinite holiness, and the sons of men, in their pettiness and folly.

The horns on Moses' head show Michael Angelo's familiarity with the Vulgate translation of the Bible. The word which is rendered " rays " in our version is there given as " horns." Two figures of slaves, now in the Louvre, were originally intended for this monument. Their faces express the most profound mental suffering arising from the keenest appreciation of their painful and humiliating situation.

The next greatest works of Michael Angelo's life are the monuments to the Medicis in S. Lorenzo in Florence. On the rounded lids of the sarcophagus, which serves as a base for the pedestal upon which Giuliano's statue rests, are figures of Day and Night. Night is particularly admirable. All the muscles are relaxed in the absolute restfulness of sleep. The Day is intentionally incomplete. Giuliano is dressed in armour, and his whole bearing is martial. Lorenzo, on the other monument, rests his head on his hand in profound thought. Neither of these statues is a portrait. Like the figures below, they are ideal representations of abstract emotions.

Upper Italy

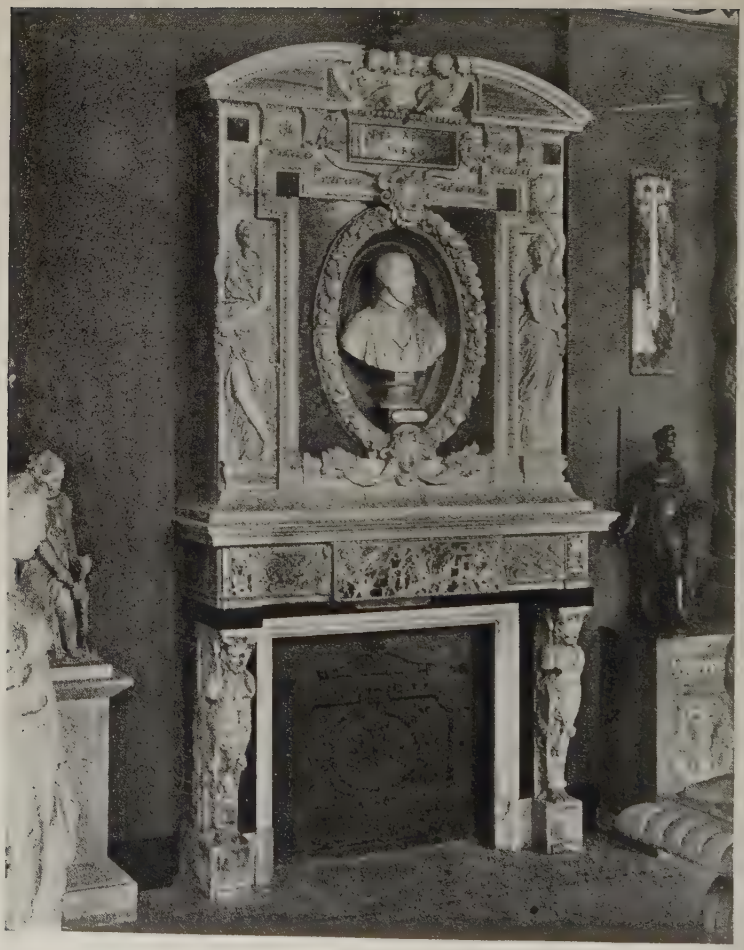
Sculpture in Upper Italy, during the Early Renaissance had been harsh and realistic, but now became more graceful and beautiful under the influence of Andrea Sansovino.

Among the sculptors worthy of note, we may mention

VISCHER INNSBRÜCK

KING ARTHUR

One of twenty-eight colossal bronze statues representing actual and legendary ancestors of the Imperial House.



GERMAIN PILON

CHEMINÉE HENRI II.

Fine example of the French Renaissance.

Alfonso Lombardi (1488-1537) of Bologna, and Antonio Begarelli (1498-1565) of Modena. Alfonso's style was vigorous and natural. Many of his famous statues were executed in clay. Begarelli's finest works were also in terra-cotta. In his compositions he follows the laws of painting rather than those of sculpture. Michael Angelo is reported to have been a great admirer of his work, and to have said of it, "If his clay were marble, alas for the antique statues!"

Andrea Riccio (1480-1532) of Padua had a great deal of imagination, and his groups were very spirited.

The greatest master of Upper Italy, however, was a Florentine, Jacopo Tatti, named Sansovino after his master Andrea.

His greatest works were executed at Venice. The most remarkable of them is the bronze door of the sacristy of St. Mark's, which reminds us a little of Ghiberti's work at Florence.

Sansovino also executed the bronze statue for the Loggietta, which he designed as a vestibule to the Campanile in Venice.

EARLY-RENAISSANCE SCULPTURE IN THE NORTH

The Gothic style of architecture prevailed in the northern part of Europe as late as the middle of the sixteenth century. As long as all the great works in sculpture were connected with architecture, and subservient to it, there was no opportunity for a free development of the naturalistic spirit of the Renaissance. In late Gothic buildings, however, sculpture was not as common as in those of the earlier periods; and it was in the execution of monuments and altar-pieces, the tasks commonly allotted to her, that sculpture gradually shook herself free from the architectural laws which impeded her progress towards realism. There were many points of dissimilarity between Italian and Northern Renaissance sculpture. As a rule, the names of sculptors in the North are unknown; they scarcely laid claim to the title of artists, but rather considered themselves artisans. In Italy the greatest sculptors produced ideal forms: in the North they were given to the representation of individual character. In Italy the artists were surrounded by what was beautiful: in the North the living subjects from which they studied were marked by striking characteristics rather than fine features or graceful bearing. The draperies, which in Italy were simple, and hung in broad folds that seemed to display to better advantage the forms which they covered, in the North were heavy, with complicated folds, and tended to hide the anatomy of the figures.

Wood-carving was the field in which the picturesque tendency of Renaissance sculpture first became apparent in Germany.

Wood was such a soft material that figures in high, low, and half relief were easily executed in it. Perspective effects were produced, and scenes from the miracle-plays of the time were often represented in a very naturalistic manner.

School of Ulm

Hans Schühlein and Jörg Syrlin (later half of the fifteenth century) were eminent wood-carvers of the school of Ulm. Schühlein used colour in his carvings: Syrlin relied entirely on the form for the effect of his work. Syrlin's finest carvings are on the choir-stalls at Ulm. There are two rows of stalls in the cathedral choir. The high backs are finished with Gothic finials and gables and a cornice, and decorated with two rows of figures. Syrlin evidently understood anatomy. His heads are fine, and his hands exquisitely modelled.

School of Nuremberg

Nuremberg was the Florence of German sculpture, and claims the greatest wood-carver of the early Renaissance—Veit Stoss (about 1438)—as one of her citizens. He seems to have been a thorn in the flesh to his fellow-citizens; for he was "a restless and graceless man, who caused much uneasiness to the honourable council and the whole town." Whatever he may have been as a man, his talent as an artist was unmistakable. His works were refined, and full of feeling. His masterpiece is "The Angel's Salutation" in the Church of St. Lawrence.

"This colossal work is suspended from the vaulted ceiling in the centre of the choir. The Salutation of the Angel is somewhat stormy in character. As if flying, he rushes by, so that his garments, agitated by the motion, float around him and his figure is almost lost in the inflated folds. The Virgin is full of regal majesty, though her action is somewhat constrained. One hand is placed on her bosom: with the other she holds a prayer-book. Around her, in bas-relief on a circle of medallions, are the seven joys of the Virgin."

Michael Wolgemuth and Albrecht Dürer, both eminent painters, were skilled in wood-carving. They also belonged to the Nuremberg school.

Sculpture in stone developed later than wood-carving, but developed in the same direction. The greatest master of stone sculpture in Germany was Adam Krafft, a native of Nuremberg.

One of his most important works was the "Seven Stages of the Cross," on the road leading to the Cemetery of St. John. The figures are in high relief: they are not idealised; their costumes reproduce the Nuremberg costumes of the day, and the drapery is full of angular folds. The expression of the Christ is noble, and his face calm.

Tilman Riemenschneider (b. about 1460) of Würzburg was another stone-carver of note.

His monument to the Emperor Henry II. and his wife Kunigunde is a remarkable work. It consists of a richly decorated sarcophagus, upon which are excellent portrait-figures of the emperor and empress. Five scenes from their life are on the sides of the sarcophagus.

Nuremberg, the headquarters of wood-carving and stone-sculpture, was no less eminent in bronze-work.

Peter Vischer (d. 1529), like Albrecht Dürer, always put the date and his monogram upon his works. His masterpiece is the tomb of St. Sebald at Nuremberg. The sarcopha-

JOHN OF BOLOGNA BARGELLO, FLORENCE

THE FLYING MERCURY

Freedom and grace and decorative arrangement.

BERNINI

ROME

FOUNTAIN OF TREVI

gus of the saint rests on a base decorated with four scenes from his life in bas-relief. A Gothic baldachino, supported on eight slender columns, surmounts the sarcophagus. On one of the narrow sides we have a statuette of St. Sebald in his pilgrim's dress, with his staff and long beard. On the other side is a portrait of Peter Vischer, with his tools and workman's apron, a genuine German of the sixteenth century. The whole is decorated with richly sculptured ornaments.

Among the monuments executed by Peter Vischer during the latter part of his life, we may mention his monument to Cardinal Albrecht von Brandenburg at Aschaffenburg, and that of the Elector Frederick the Wise, at Wittenberg. In the latter the prince is represented in relief in a Renaissance frame. His figure is full of fire and manliness.

France

We must mention the names of two French sculptors of this time. Jean Goujon (1515-1572) executed some fine reliefs for a Fountain of the Innocents and a statue of Diana, which are now in the Louvre. He also decorated one of the Pavilions of the latter and the staircase Henri II. Germain Pilon (d. 1590) made a very famous group of the Three Graces.

In the Netherlands sculpture was undeveloped. In Spain it had a Gothic tendency. A sculptor of note in that country was Alfonso Berruguete (1480-1561), also an architect and a painter. His greatest work was the tomb of the Archbishop and Inquisitor Don Juan Tavera, in St. John Baptist at Toledo.

In England we find many tomb-sculptures and a few wood-carvings.

THE LATE-RENAISSANCE SCHOOL OF SCULPTURE IN EUROPE

Sculpture during the Late Renaissance period displays the same characteristics throughout Europe,—exaggerated sentiment, violent action, and mannerism.

In Italy the example set by Michael Angelo was followed by those who came after him. Sculptors sought to create ideals, but only succeeded in producing far-fetched effects.

They had no thoughts to express; and their soulless forms are mere mannerisms, which are neither attractive nor interesting. There were, however, some honourable exceptions to this rule. One was Giovanni di Bologna (1524-1608), a Netherland artist. His well-known bronze Mercury in the Uffizi at Florence is a striking example of the daring impersonations of abstract ideas common to his time. The graceful figure of Mercury, who seems about to take his flight towards heaven, is balanced on one foot on a bronze Zephyr.

Lorenzo Bernini, also an architect and painter (1598-1680), was an eminent sculptor of his day. He was very fond of dramatic effects, which, however beautiful, lack the repose which ought to characterise monuments in marble. They are also tainted by the prevailing sentimentality of the period. In a group by him of "Apollo and Daphne," the latter is on the point of turning into a laurel-bush.

Alessandro Algardi (1598-1654) was the most important of Bernini's numerous followers.

Among the French sculptors of the period we may mention Pierre Puget (1622-1694), sometimes called the Rubens of sculpture; François Girardon (1630-1715), noted for the exaggerated grace of his female figures; Jean Baptiste Pigalle (1714-1785), and Jean Antoine Houdon (1741-1828),

celebrated for his portrait-statues, among them one of Washington.

François Duquesnoy (1594-1646), a native of Flanders, was a rival of Bernini. Grinling Gibbons (1648-1721), born in Rotterdam, flourished in England. He was an extraordinarily skilful sculptor, especially in wood, who worked for Sir Christopher Wren. He excelled in the carving of fruits and flowers, which he rendered with naturalism of detail, more characterised by miraculous handiwork than artistic conception and treatment.

Andreas Schlüter (1662-1714) executed a very fine statue of the Great Elector, for the long bridge at Berlin. Schlüter was an eminent architect as well as a painter. Germany produced very little sculpture of importance during this period.

George Raphael Donner was a Viennese sculptor of some note. He lived in the early part of the eighteenth century.

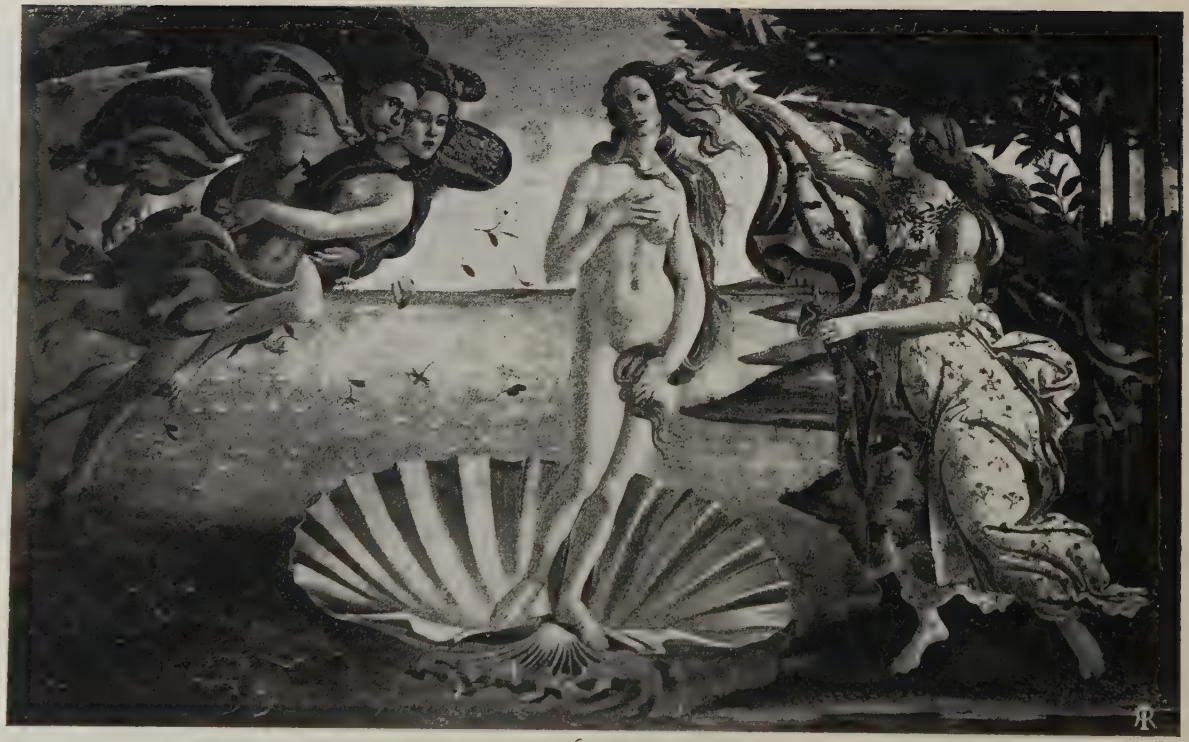
"Painting," says Symonds, "had to omit the very pith and kernel of Christianity as conceived by devout, uncompromising purists. Nor did it do what the Church would have desired. Indeed of riveting the fetters of ecclesiastical authority, instead of enforcing mysticism and asceticism, it really restored to humanity the sense of its own dignity and beauty, and helped to prove the untenability of the mediæval standpoint; for art is essentially and uncontrollably free, and, what is more, is free precisely in that realm of sensuous delightfulness from which cloistral religion turns aside to seek her own ecstatic liberty of contemplation. . . . Because the freedom of the human spirit expressed itself in painting, only under visible images, and not, like heresy, in abstract sentences; because this art sufficed for Mariolatry, and confirmed the cult of local saints; because its sensuousness was not at variance with a creed that had been deeply sensualised, the painters were allowed to run their course unchecked."

"In the beginning of the fifteenth century," says Burckhardt, "a new spirit entered into painting in the West. Though still employed in the service of the Church, principles were henceforward developed quite unconnected with the programme given simply by the Church. A work of art now gives more than is required by the Church; over and above the religious associations, it presents a copy of the real world; the artist is absorbed in the examination and the representation of the outward appearance of things, and by degrees learns to express all the various manifestations of the human form, as well as of its surroundings (naturalism). Instead of general types of face, we have individuals: the traditional system of expression, of gestures, and

FRA LIPPO LIPPI

THE ANNUNCIATION

Bright, happy colour and lovable, rather than religious, feeling.



BOTTICELLI

THE BIRTH OF VENUS

One of the earliest examples of Greek learning on the Renaissance. It is mingled here with mediæval allegory.

raperies, is replaced by the endless variety of actual life, hich has a special expression for each occasion. Simple eauty, which hitherto had been sought for, and often found, s the highest attribute of the saints, now gives place to he distinctness and fulness in detail which is the principal lea of modern art: and, wherever it does appear, it is a ifferent and sensuous beauty, which must not be stinted of its hare in the actual and earthly, because else it would find o place in the modern world of art."

Three Periods

We shall divide Renaissance painting in Italy into three eriods. The first is the period of preparation, when ar- ists, absorbed in the newly-discovered attractions of the atural world, and unable to comprehend it as a whole, de- oted themselves to special studies, either in perspective, anat- my, composition, or colours. The second period is the eriod of perfection, during which brief time such men as eonardo, Raphael, Michael Angelo, and Titian attained a any-sided excellence, based on the studies of the earlier eneration. To them we owe the creation of the ideals of he Renaissance. The third and last period is the period f decline, the period of mannerism, and soulless imitation of he works of earlier artists.

The new impulse for which painting seemed to have been waiting since Giotto's death was given by a certain Masaccio (1401-1428). He was enrolled in the guild of Florentine painters at the early age of nineteen and died in poverty when he was only twenty-seven. He carried out in painting the new ideas which Brunelleschi, Ghiberti, and Donatello had already introduced into sculpture. His masterpieces are in Florence, in the Brancacci Chapel in the Church of the Carmine. The decorations of this chapel are by Masolino (1403-1440 *cir.*), Masaccio, and Filippino Lippi. "The Expulsion from Paradise," "The Tribute Money," "Peter Baptising," "Peter and John Healing the Cripple at the Gate Beautiful," and the "Cure of Petronilla," are by Masaccio. Masolino painted "Adam and Eve before the Fall," and his Eve was the first really beautiful nude female figure of modern art.

In "Peter Baptising," we see that Masaccio had mastered lifelike action in the male figure. The groups of spectators are not arranged with a view to architectonic effect, nor are they idealised. They are the people of Florence, Masaccio's contemporaries. Masaccio, in his love of the picturesque, never lost sight of the thought of his picture. St. Peter, for instance, attracts our attention at once by his dignity and his presence; and we realise that he is the central figure of the composition.

Paolo Uccello (1397-1495)

Uccello was an apprentice of Ghiberti's. He devoted his attention to perspective and foreshortening. "Born," say

rowe and Cavalcaselle, "in an age in which the science of erspective was already an object of ceaseless research, in hich Brunelleschi was to teach Masaccio the rudiments of at science, Ghiberti was to introduce it in spite of all pre- ous experience into bas-reliefs, and Donatello was prepar- g to show its use in altering the natural forms of statues suit the place in which they were intended to rest, it was o wonder that Uccello's bias should lie in that direction. is drawing is characterised by hardness of line, and his gures remind us that he studied from bas-relief."

ra Filippo Lippi (1406-1469)

Fra Lippi delighted in beauty, in life, and in action for eir own sake. He was master of colour and lights and ade, but was comparatively ignorant of perspective, though the atmosphere which he introduced into his pictures ok the place of it to a great extent. His drapery was par- ularly graceful; his Madonnas suggestive of domestic life Florence.

ndro Botticelli (1447-1510)

Sandro Botticelli, a pupil of Fra Filippo, was one of the rliest painters to be influenced by the new Greek culture. e showed it directly in his choice of classic subjects, and directly in the almost pagan treatment of the religious eme. While his anatomy was often faulty, his use of line arks him as one of the greatest draughtsman who ever ed. It is seen in the movement and expression of the gures and also in the exquisite handling of the draperies. nong his most famous works are the "Allegory of Spring" Academy, Florence); "Birth of Venus" (Uffizi); "Ma- nna Enthroned" (Berlin Gallery); and "The Nativity" National Gallery).

Filippino Lippi (1457-1504)

Filippino Lippi studied with Botticelli. His colouring was gay. His compositions were a little overcrowded, and his draperies clumsy. He excelled in a delicate feeling for beauty, and was a worthy successor of Masaccio, whose work in the Brancacci Chapel he was called upon to complete.

Cosimo Rosselli (1439-1507) displays little or no originality; and somewhat the same criticism may be passed upon Benozzo Gozzoli (1420-1498). He was quick to appreciate and reproduce pictorial features from the works of other artists of his time, but he never showed inventive genius. He excelled, however, in architectural and landscape features.

Domenico Ghirlandajo (1449-1494)

Ghirlandajo was the most skilful painter of this early period, and his work represents most completely the accumulated technical knowledge of the times. What he lacked in imagination and originality he made up for by his art of composition, clever handling of draperies, and the vigorous dignity of his style.

Andrea Verrocchio (1435-1488)

We have but one picture extant, the "Baptism of Christ," by Verrocchio, the master of Leonardo. The careful modelling and finish of this work demonstrate his excellence in painting as well as in sculpture. "He was," says Vasari, "a goldsmith, a master of perspective, a sculptor, a carver, a painter, and a musician." He seems to have represented that "combination of science and art which was continued and perfected by Leonardo."

Lorenzo di Credi (1459-1537)

In the work of Lorenzo di Credi, the pupil of Verrocchio, and fellow-pupil of Leonardo, we see traces of the influ-

OTTICELLI

THE NATIVITY

Note particularly the flower-like forms of the angels.

MANTEGNA

PARNASSUS

nce of both artists. Lorenzo was a master of perspective. He had great perseverance, a quality that is often an excellent substitute for genius; and he accomplished much excellent work.

Signorelli received an education from the great Umbrian master Piero della Francesca (1420-1492), but his works show the influence of the Florentine school. He had a passion for the nude, which governed his choice of subjects, and marked him in a certain sense as the forerunner of Michael Angelo. While he equals Ghirlandajo in his conception of a scene, he shows less discrimination in his selection of individual forms, and inclines a little to coarseness. He was partial to action of a violent character and showed remarkable skill in foreshortening and draughtsmanship; but apt to be hot and coarse in colour.

"Truth," say Crowe and Cavalcaselle, "was what Signorelli early strove to attain; but the truth in art, as in the daily intercourse of men, frequently and justly offends unless taste or tact soften its asperities." In his series of frescos for the Duomo at Orvieto, his best and worst traits are clearly visible. This series comprises "The Coming of Antichrist," "The Resurrection of the Dead," "Hell," and "Paradise." Signorelli also worked in the Sistine Chapel.

PAINTING IN NORTH ITALY

The most important schools of North Italy are those of Florence, Umbria, Perugia, and Padua. The last named was founded by Francesco Squarcione (1394-1474). He himself was not a skilful painter; in fact, he began life as a tailor and embroiderer: and the importance given to his name is due to his energy as a collector of antique statues, reliefs, and architectural fragments, in Greece and Italy, from which his pupils studied. The works of this school had a strong affinity with sculpture. The Paduans were fond of decorative details, such as garlands of fruit and flowers; they sought to reproduce antique drapery; they excelled in bold effects of light and shade, and their colouring was rich and deep.

Andrea Mantegna (1431-1506)

Mantegna was the only really great artist of the school. He studied in the workshop of Squarcione, who was his foster-father.

He was familiar with the masterpieces of Donatello in sculpture, and of Filippo Lippi and Jacopo Bellini in painting. His faults and virtues are best exemplified by his frescos in the Eremitani Chapel at Padua, representing scenes from the life of St. James. Mantegna was the first Italian artist who adhered to one point of sight; and he was so fond of perspective that we see him creating difficulties in order to master them, leaving doors open or ajar, and introducing complicated architectural backgrounds.

While his compositions are affected by the influence of sculpture, he was a master of decorative arrangement; marked by invention and daring in his combinations of figures, architectural details, and profuse accessories, and most pro-

ficient in the science of filling a space. His figures are severe in character, hard in outline, and inclined to stiffness, but they are finely individual, full of character and noble in expression.

Mantegna was celebrated as an engraver as well as a painter; making copperplates of his own works and of many of the works of contemporary artists.

In Brescia, Bergamo, Genoa, Verona, Modena, and Parma, the influence of the Paduan school predominated. There were, however, no individual painters in these places who deserve mention here.

Cosimo Tura (1430-1496)

At Ferrara, under the patronage of the Este family, a school of painting grew up, of which Cosimo Tura was the leader. The frescos in the Schifanoja Palace, representing scenes from Duke Borso's life, combined with signs of the zodiac and heathen gods and goddesses, the most interesting productions of the school, are a curious illustration of Italian thought of the time. Classic subjects are oddly mingled with little details from the court and domestic life of a petty Italian prince.

Francesco Francia (1450-1518)

Francia of Bologna exhibits in his works a curious combination of Umbrian sentiment and Paduan realism. The expression was less profound than Perugino's; but the drapery was very good, and the costumes, armour, and ornamental details were studied from life. His style shows the influence of his early training as a goldsmith.

Lorenzo Costa (1460-1535)

Lorenzo Costa followed Francia's style, but was a better master of the technicalities of his art. A deeply religious spirit lingered about the birthplace of St. Francis long after

it had become extinct in other parts of Italy; and accordingly, we find the Umbrian school characterised by devotional thought and intense and fervent expression.

Niccolo Alunno of Foligno, in spite of coarse painting and imperfect knowledge of the human form, was a worthy predecessor of Perugino in the expression and beauty of his heads.

Pietro Perugino (1446-1524)

Pietro Vannucci, called Perugino, was the chief exponent of the "sweet Umbrian sentiment." At his best, he proved himself a great master of "space-composition," with a genius for placing figures against the open spaces of the landscape and sky and of making the element of distance in the latter count as a source of expression. His pictures are impregnated with a dreamy fervour; the faces characterised by sweet reverie and devotional self-absorption. Even in the case of a group, each member of it seems to be wrapped in the absolute seclusion of his own spirit.

The sentiment of his work was so much admired that Perugino yielded to the temptation to make money, and with the help of assistants turned out pictures as from a factory. Thus his later work is characterised by mannerism, in which the devotional expression has become a mere trick of technique. Among his sincere and masterly canvases is the Triptych from the Pavia altar-piece, now in the National Gallery. The Virgin kneels in the centre, gazing with a mingling of mother-love and ecstatic worship at the Child, who is supported by an angel. A vista of Umbrian landscape spreads behind and three angels float in the heavens. In the left panel appears the archangel Michael, for which Perugino's wife is said to have been the model, and opposite are the archangel Raphael and the young Tobit. Perugino had the honour of reckoning Raphael among his pupils.

PERUGINO NATIONAL GALLERY

PAVIA ALTARPIECE

The upper side panels are copies of the originals, which have disappeared. Together with the central panel they are in the Certosa Monastery in Pavia. In the lower side panels are represented the Archangel Raphael and Tobias and the Angels.

PERUGINO

MADONNA AND FOUR SAINTS

This becomes one of the typical arrangements of Renaissance compositions for altar-pieces.

GENTILE BELLINI VENICE ACADEMY

MIRACLE OF THE HOLY CROSS

A picture of local and story-telling interest.

GIOVANNI BELLINI — VENICE ACADEMY

MADONNA OF THE TWO TREES

Noble use of *local* types of humanity.

Bernardino Pinturicchio (1454-1513)

Pinturicchio helped Perugino in his work in the Sistine Chapel. In his early paintings he showed a certain fondness for the Florentine manner, but later he was thoroughly Peruginesque. He often repeated himself. He was fond of elaborate backgrounds, of landscapes and buildings; but his heads charm us by their simplicity. He executed many great historical frescos; among others, stories from the New Testament, in the Borgia apartments in the Vatican.

Giovanni Lo Spagna deserves mention as an artist who entered into the spirit of the Umbrian school, and has left some excellent work.

EARLY-RENAISSANCE PAINTING IN VENICE

The style of Giotto never attracted the Venetians, nor did it influence their art. From the first they were influenced by the Orient, with which the city traded, and by their love of the beauty of the natural world. Colour, light and shade, atmosphere and movement; the joy of life and the pride in health and strength and beauty—these were the elements of inspiration.

In the early part of the fifteenth century we find rival schools of art in Venice and on the island of Murano, separated from Venice by a narrow channel. The school of Venice was inferior to the Muranese school, until Paduan influence began to make itself apparent. The advent of Antonelli da Messina, a pupil of the Van Eycks, who understood painting in oils, introduced a new element; and the Vivarinis, the representative painters of Murano, saw the Bellinis surpassing them in the use of the new vehicle.

Johannes and Antonio da Murano were the predecessors of Bartolommeo Vivarini, a careful imitator of Mantegna. His colouring was cold, but his figures were solemn and dignified. Luigi Vivarini had a lighter and more graceful style, which he may have owed in part to the Bellinis. Carlo Crivelli (1430?-1493?) occupies a position between the Bellinis and Vivarinis and was distinguished by the transparency of his colour and the emotional expression of his figures.

In the work of all these artists we see the influence of Mantegna in the statuesque character of the figures, as well as in the decorative details.

Giacomo Bellini, the father of Giovanni and Gentile, has left little behind him except a sketch-book, now in the British Museum. It is a most interesting relic, as throwing

light upon the style of his compositions, and exhibiting his careful studies of men and animals from life.

Gentile Bellini (1429-1507)

Gentile Bellini derived a correct knowledge of perspective from the Paduans, and was influenced in the pose and drapery of his figures by Donatello. He was also a student of nature. He has left an interesting portrait of Sultan Mohammed II., the conqueror of Constantinople, who in 1479 invited the Doge of Venice to his son's wedding, and requested the signoria to furnish him with a good painter. Gentile has left another memento of his Eastern journey in his picture of the preaching of St. Mark at Alexandria.

He was skilled in perspective and the drawing of architecture; and his pictures of old Venice, such as the "Miracle of the Holy Cross," in the Venice Academy, are striking records of the city and its people.

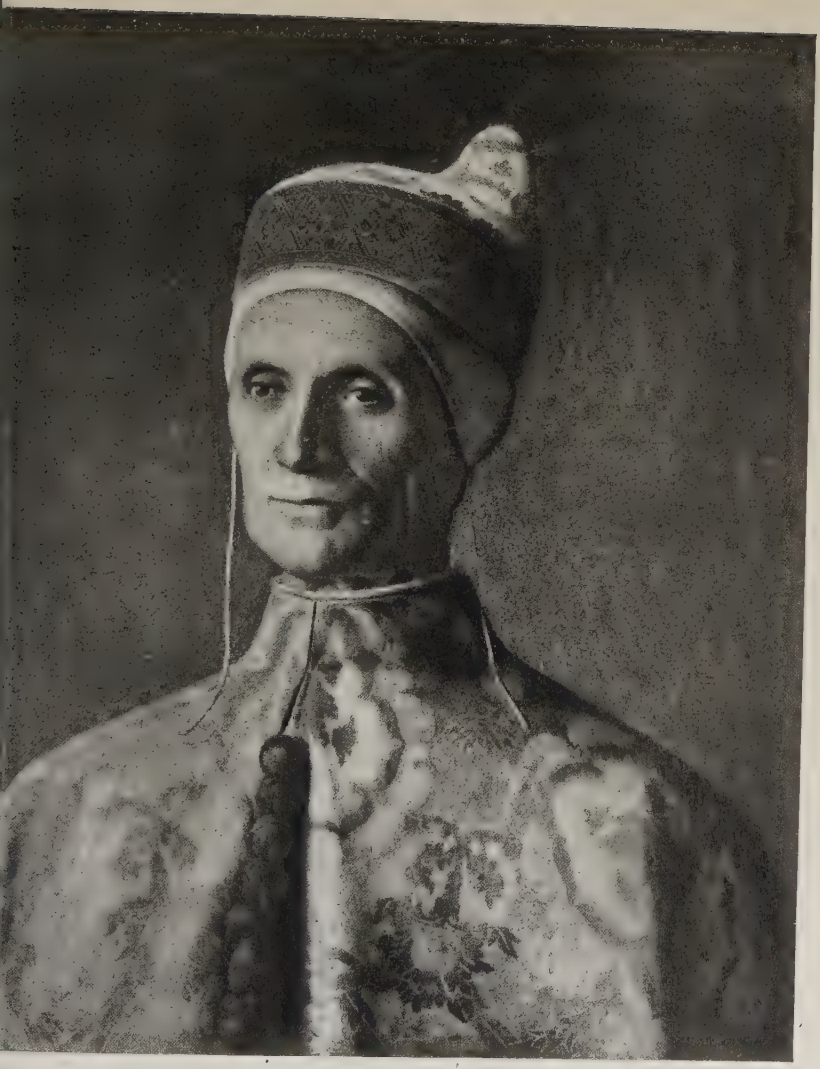
Giovanni Bellini (1426-1516)

In Giovanni Bellini we have the Giotto of Venetian painting. It is to him that we probably owe the new arrangement of altar-pieces, in which the saints are no longer placed on separate panels, but are grouped around the enthroned Madonna in a "Santa Conversazione," a style of picture most characteristic of Venetian religious painting. The saints are not engaged in any distinct act of devotion, neither do they display violent emotion in their faces or figures. They are beautiful, and produce a profound impression by the simplicity and grace of their attitudes. The drapery is ideal, the material undefined, the nude forms are beautifully modelled, and the shadows are produced by tones of colour.

Giovanni was at first influenced by Mantegna, but changed the latter's severity of style into a nobler natural way of rep-

resenting the local types of men, women, and children, a little idealised but not so as to lessen their individuality. Later his style was affected by his great pupil Giorgione; the colour becomes richer, the landscapes are more brilliant and lovely, and a more generous amplitude of feeling possesses the whole composition.

Cima da Conegliano (1460?-1517?) and Carpaccio (1450?-1522?) are, next to the Bellinis, the most important masters of the early Venetian school. The latter was the great narrative-painter of his time. His best-known works are scenes from the life of St. Ursula. In all the productions of the school we see a lofty and beautiful ideal of humanity, not so immeasurably out of reach as the conceptions of the Florentines.



NNI BELLINI

THE DOGE LOREDANO

A deservedly celebrated portrait.

CARPACCIO

THE ENGLISH AMBASSADORS

One of the series depicting the favorite legend of St. Ursula and her maidens

ARPACCIO

THE DREAM OF ST. URSULA

Note the intimate charm of detail.

L. DA VINCI

MONNA LISA

The artist's suggestion of the evasiveness of Beauty.

HIGH-RENAISSANCE PAINTING IN ITALY

We are about to enter upon the study of that period of Italian painting when "exact imitation gave place to creative beauty"; and the first great artist whose name we shall mention fairly startles us by the variety of his accomplishments.

Leonardo da Vinci (1452-1519)

Leonardo da Vinci was an architect, a sculptor, a painter, a musician, an engineer, a scientist, and an improvisatore. Comparatively few of his designs were carried out, and many works that he actually executed have been destroyed. A careful study of such as remain shows us that he was not a *dilettante* in any one of the lines in which his genius displayed itself. He has left nothing behind him that does not bear the stamp of maturity.

As a painter, he excelled in expression, "touching in every muscle of his forms the master-key of the passion to which he wished to give utterance." His knowledge of anatomy was so thorough that it did not hamper him in representing the human form, which he handles with such ease and grace that we are unconscious of the difficulties that he overcomes. He was great as a portrait-painter, and showed profound knowledge of human nature in the readiness with which he rendered character on canvas.

"La Gioconda," also called "Mona Lisa," which adorned the Louvre until it mysteriously disappeared during the summer of 1911, is generally considered his masterpiece in this branch of art. The half-length female figure stands out against a weird landscape background. Critics have vied with one another in explaining the meaning of the mysterious smile which plays about the lips; but "La Gioconda" seems

to mock them with it, and declines to give up her secret, or even to confess that she has a secret to reveal.

About 1482 Leonardo left Florence, to go to the court of Ludovico Sforza at Milan. Here he executed his world-renowned picture of the "Last Supper." It was on the wall of the refectory of Santa Maria delle Grazie. Leonardo painted this great composition in oils. Time has shown the mistake of this experiment; but in spite of the ill effects of the medium used, in spite of want of care and unskilful restorations, the picture produces a profound impression. The moment which Leonardo has chosen to represent is not that of the institution of the Supper, but of the utterance of the words, "One of you shall betray me." This brief sentence affects each one of the disciples differently according to his individual character. None of them have risen from the table, which hides the lower part of their figures.

In 1499 Milan was taken by the French, and Leonardo returned to Florence. Fourteen years later he went to Rome, where he remained three years. In 1516 Francis I. invited him to the French court; and he is said to have died in the arms of the king, in 1519.

Bernardino Luini (1475-1533)

Luini takes the foremost rank among Leonardo's pupils at Milan. He comprehended that side of his master's genius that was allied to his own, excelling in sweetness and tenderness of expression, and in representing youth and beauty. Leonardo's sterner graces he neither appreciated nor imitated with any degree of success. His most important works are at Milan and Lugano.

Before leaving the Milanese school, to which both Leonardo and Luini belonged, we must mention Gaudenzio Ferrari (1484-1549). His originality was somewhat hampered by his familiarity with the style of all the great masters of the

day. Ferrari's faults seem to be exaggerated expression, overcrowded composition, and uneven colouring; but his work is powerful, and his faces expressive.

Michael Angelo Buonarroti (1475-1564)

Michael Angelo, great in sculpture and in architecture, is no less great in painting. He stands out in the history of art like some one of his prophets in the Sistine Chapel, a man by himself, unlike his predecessors, and leaving behind him no descendants who resemble him. He learned the technical part of his art in the school of Ghirlandajo; but his Titanic creations were his own.

Nearly all the great artists of the preceding century had had a hand in the decorations of the Sistine Chapel in the Vatican at Rome. It was in this same chapel that Michael Angelo reluctantly executed the remarkable frescos which are now the chief glory of the place. The chapel is a very ugly shape,—a narrow oblong room, with a high tunnel-vaulted ceiling.

The task that the artist had before him was to complete the history of the world, which previous artists had begun in the series of pictures on the side walls. Michael Angelo's first work was to prepare the ceiling for the reception of the pictures. This was done by an elaborate architectural design painted in greys. In the lunettes and arched spaces over the windows he placed the ancestors of Christ, waiting in different attitudes for the coming of the Saviour. Between the windows are the figures of the prophets and the sibyls, each one marked with so strong an individuality that it is scarcely necessary to know their names in order to recognise them. Jeremiah in a dejected attitude rests his head upon his hand; Ezekiel seems to see the prophetic vision; Joel reads from a scroll, deeply moved by what he reads; Zacharias turns the leaves of his book; Isaiah, with hand upraised, is awaking

from a dream to tell the good tidings; Jonah leans back, rejoicing in newly-discovered life and strength; Daniel writes what he sees in the Spirit. The Delphian Sibyl seems to gaze at her prophecy fulfilled before expectant eyes. The four corner pictures, painted on spherical three-sided surfaces, represent the four great deliverances of Israel,—from the plague by the brazen serpent; from Goliath by David; from Holofernes by the avenging hand of Judith; and from the plots of Haman by Queen Esther.

There are nine oblong spaces on the ceiling, four large and five small. These contain pictures of the "Drunkenness of Noah," "The Deluge," "Noah's Sacrifice," "The Fall and Expulsion from Paradise," and five scenes from the history of the Creation.

In the first of the series of frescos, God, with outstretched arms, calls for light. As Creator of the sun, moon, and stars, the same glance reveals him coming and going in power, not to be measured by the lapse of time. The wind of the Spirit lifts his mantle, as, with hands held out in blessing, he bids the living creatures be fruitful, and multiply.

The sons of God, who are wrapped in his flowing garments, are witnesses of the supreme moment of creation, when, at the touch of the Almighty, the breath of life animates Adam's powerful frame. It is as the friend of Adam, who walked with him in the garden, that God appears in the creation of Eve.

Many years after his first work in the Sistine Chapel, Michael Angelo painted the "Last Judgment" over the altar at the request of Paul III.

"Its chief defect lay deep in his very nature. As he had long severed himself from what may be called ecclesiastical types, and a religious tone of feeling; as he always made a man, whoever it was, invariably with exaggerated physical strength, to the expression of which the nude essentially be-

longs,—there consequently exists for him no recognisable difference between the saints, the happy, and the damned. The forms of the upper groups are not more ideal, their motions not more noble, than those of the lower. In vain the eye looks for the calm glory of angels, apostles, and saints, which, in other pictures of this subject, so much exalt the Judge, the principal figure, even by their mere symmetry, and in Orcagna and Fiesole create a spiritual nimbus round Him by their marvellous depth of expression. Nude forms, such as Michael Angelo chose them, cannot serve as exponents of such feelings. They require gesture, movement, and quite another gradation of motives. It was the last at which the master aimed. There are, indeed, in the work many and very grand poetical thoughts: of the upper groups of angels, for instance, with the instruments of martyrdom; the one on the left is splendid in its rush of movement. . . . Michael Angelo revels in the Promethean pleasure of calling into existence all the capabilities of movement, position, foreshortening, grouping, of the pure human form.

"The Last Judgment was the only scene which gave complete freedom for this, on account of the floating of the figures. From a picturesque point of view, his work is sure of undying admiration. It were needless to enumerate the motives singly: no part of the whole great composition is neglected in this respect; everywhere one may ask for the where and how of the position and movement, and an answer will be ready. Although the group surrounding the Judge may excite some feeling of repulsion by the exhibition of the instruments of their martyrdom, and their brutal cry for revenge; though the Judge of the world is only a figure like any other, and, in truth, one of the most constrained,—yet the whole work remains alone of its kind upon earth."—Burckhardt's *Cicerone*, p. 121.

Michael Angelo never married: he was a devoted and faith-

ful son, but he lived a solitary life, and had no pupils. He died at Rome, 1564, committing, so runs his will, "his soul to God, his body to the earth, and his property to his nearest relatives." He was buried in Santa Croce at Florence.

Raphael Sanzio (1483-1520)

Raphael Sanzio was born in 1483. His father, Giovanni Sanzio, was an Umbrian painter; and Raphael was placed in the school of Perugino at an early age. The Umbrian school was not in its prime when the young Raphael came under its influence. Behind the Florentine in drawing, composition, and the clear understanding of the human form, it had lost all but the outward expression of that devotional sentiment which had been its charm in its best days. Raphael, however, reanimated the dead form with a new and living faith, and produced in the Umbrian style works which far surpassed the creations of his master.

A most characteristic picture in Raphael's first, or Peruginesque, manner, is the "Sposalizio," or "Marriage of the Virgin," now in the Brera Gallery at Milan. The composition is admirable and symmetrical. The temple is in the background, represented by a Renaissance church edifice; some groups of figures are in the middle-ground, and in the foreground the scene which was the subject of the picture. The high priest holds out the hand of the Virgin to receive the ring from Joseph. Groups of men and women are on either side of the high priest, and one of the suitors in the foreground breaks his rod upon his knee.

Raphael made two visits to Florence, and stayed long enough at both times to become familiar with the methods and the works of the great Tuscan artists. His own individuality, however, was too powerful to allow him to become distracted by the conflicting influences of the masters of

L. DA VINCI

THE LAST SUPPER

After the painting in the Monastery S. Maria Delle Grazie, Milan. From the copy in the Louvre.
A marvel of scientifically constructed composition.

L. DA VINCI

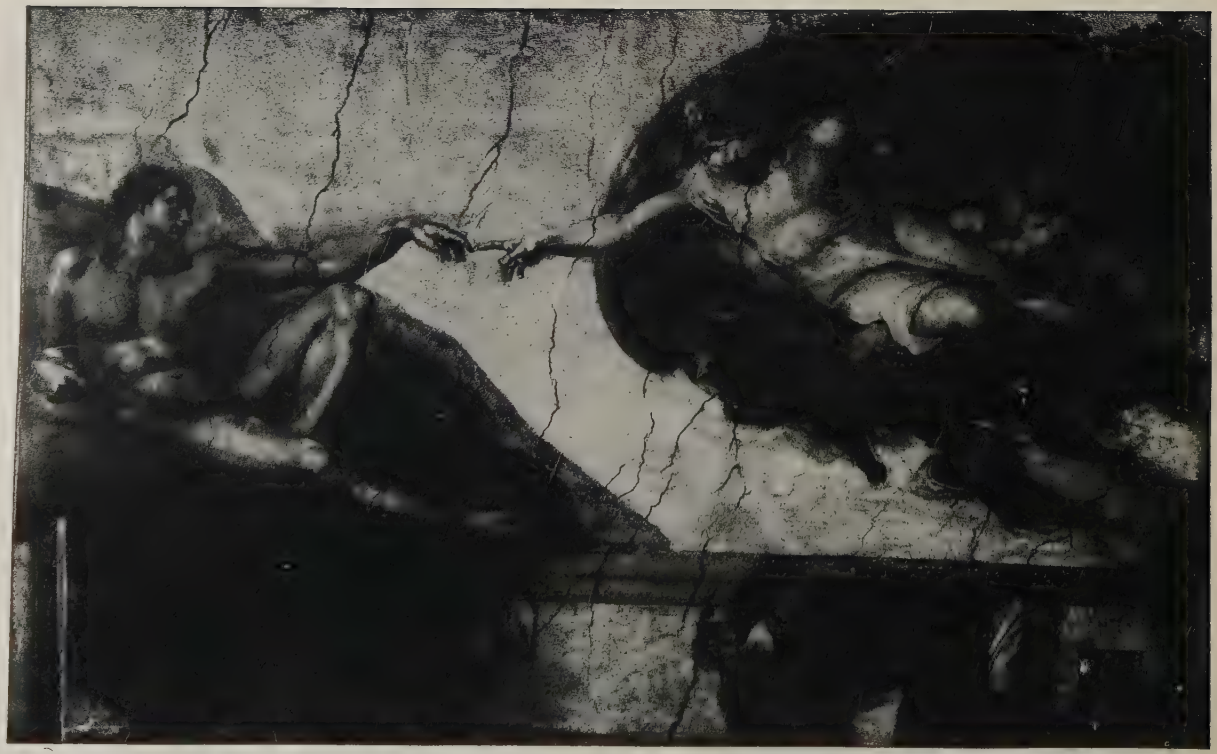
ST. ANNE

A pyramidal composition. The types and expressions of faces characteristic of Leonardo; so also the subtle use of light and shade.

IUINI

THE COLUMBINE

An example of Leonardo's most famous pupil.



MICHELANGELO

FROM THE FRESCO IN THE SISTINE CHAPEL OF THE VATICAN, ROME

CREATION OF ADAM

Note expression of gradually stirring life in the figure of Ad m

Florentine art. Fra Bartolommeo's spirit and style seem to have affected him most deeply; the cartoons of Michael Angelo and Leonardo, which were prepared in the competition for the painting of a battle-piece on the walls of the Palazzo Vecchio, were studied and appreciated; but whatever Raphael learnt from them he made thoroughly his own, and lost none of his originality in the process.

As an example of his second or Florentine manner, we have "La Belle Jardinière," now in the Louvre in Paris. A background of distant hills, and a town with its church-towers in the undulating country that separates the Virgin and the Child from the distant mountains, form the setting to the central group. The Virgin is seated on a rock, the Child Jesus stands by her knee, while the infant John kneels by her side.

A domestic character marks the religious pictures of Raphael's Florentine manner. His Madonnas are beautiful women and mothers: they are not set apart from earthly employments in some ideal region.

In 1508 Julius II. called Raphael to Rome; and the last great creations of his art are in his so-called Roman manner. The Vatican was being enlarged, and the decorations of the new rooms had to be executed. It was on this work that Raphael was employed.

The most remarkable of his frescos in the Vatican are the "Disputá," "School of Athens," "Parnassus," "Judisprudence," and the "Mass of Bolsena." The "Disputá" is badly named, for the subject does not represent a dispute about the Holy Sacrament, as once was supposed, but the spiritual union of the Church on earth with the Church in heaven, assembled around the Holy Trinity.

Among those grouped around the altar in the lower part are Thomas Aquinas, Dante, Savonarola, and Fra Angelico.

In the "School of Athens," Plato and Aristotle are in the

centre, while around them are grouped other figures, representing a summary of Greek philosophy and science. Diogenes, the Cynic, and the Sceptic are isolated, forming an agreeable contrast to the rest.

The decorations of the loggie of the Vatican are as fine as anything of the kind ever produced; but time forbids us to dwell upon them here: neither can we take note of the great frescos in the other apartments.

Raphael's cartoons were designs for tapestries to be worked in Flanders. Seven of the cartoons are now in the Kensington Museum at London.

In concluding this brief notice of Raphael, we must mention two pictures of his Roman manner. The first is "St. Cecilia," now in the Pinacoteca of Bologna.

St. Cecilia, the central figure, has hushed her music to listen to that of the angelic choirs above. Different musical instruments lie broken at her feet. Behind her stand St. John and St. Augustine, apparently engaged in conversation. St. Paul leans on his sword, with his head upon his hand, deep in contemplation. Magdalen is unsympathetic, while St. Cecilia with rapt attention drinks in the heavenly harmony.

The last picture that Raphael painted was "The Transfiguration." It was in two parts; the lower representing the demoniac brought to the disciples, the upper the Mount of Transfiguration. The lower part was completed by Giulio Romano. There is something exquisitely touching in the thought that Raphael, just before he passed out of this world, should have been busy on such a scene. The figures of Christ, of Moses, and Elias are floating in the air. The three disciples are prostrate on the ground, hiding their faces from the great glory. Raphael died on his thirty-seventh birthday, April 6, 1520.

Giulio Romano (1492-1546)

Among the pupils who gathered round Raphael in Rome, the most important was Giulio Romano. He was very fond of classic subjects, but failed to enter into the spirit of religious painting. His reputation depends chiefly upon the fact that he was a prolific and skilful decorator.

Fra Bartolommeo (1475-1517)

Fra Bartolommeo, otherwise known as Baccio della Porta, occupied a high position in the second rank of Florentine artists. He excelled as a painter of religious subjects. His compositions were architectonically arranged; the drapery simple and grand, the expression of the faces, as in his "Descent from the Cross," in the Pitti Palace, wonderfully tender and devout. Mary, with sorrow so deep that it finds utterance only in outward calm, prints a kiss upon the forehead of her Divine Son. The Magdalen embraces his feet with profound humiliation; while St. John, as he strives to raise the form of the Saviour, cannot restrain his overflowing tears.

Mariotto Albertinelli (1474-1515)

Albertinelli was the close friend of Bartolommeo; and, until the latter entered the monastery of St. Mark, collaborated with him.

Andrea del Sarto (1486-1531)

Andrea del Sarto, another of the Florentine artists, excelled in bold relief, in knowledge of chiaroscuro, and in harmonious colouring. His compositions, like those of Fra Bartolommeo, were architectonic. There is a marked resemblance to one another in the faces of his Madonnas; and, in spite of the superiority of their execution,—Del Sarto was

called "the faultless painter,"—his figures lack the spirit that animated the works of his great contemporaries.

Il Sodoma (1477-1549)

Sodoma gave a new impulse to the lifeless Sienese school. His pictures are apt to be overcrowded, but his figures are graceful and beautiful.

Antonio Allegri da Correggio (1494-1534)

Correggio, of the school of Parma, was a rival of the great Venetians in the beauty of his colouring. A master of the art of chiaroscuro, he created beautiful forms, full of the tenderest expression and sensuous charm. His greatest art lay in his power of portraying the human form in motion. "This motion," says Burckhardt, "is not merely external: it interpenetrates the figure from within outwards. Correggio divines, knows, and paints the finest movement of nervous life. Of grandeur in lines, of severe architectonic composition, there is no question with him, nor of grand free beauty. What is sensuously charming, he gives in abundance. Here and there he shows great depth of feeling, which, beginning in naturalism, reveals great spiritual secrets. There are pictures of suffering by him which are not indeed grand, but perfectly noble, touching, and executed with infinite intelligence."

HIGH-RENAISSANCE PAINTING IN VENICE

The Venetian school, which had begun with the Vivarini and been developed by the Bellini, was chiefly interested in the pride and glory of life, and its most distinguished medium of expression was its colouring. It used colouring as a musician uses sound, building up superb harmonies, elaborated and orchestrated. In this respect it differed from the great Florentine school, which was based on line and form. The first artist to exert a profound influence upon the latest direction of the Venetian school was Giorgione.

Giorgio Barbarelli (1477?-1511)

Giorgione was born at Castelfranco and died of the plague in the prime of his life. He was a fellow-student of Titian in the studio of Giovanni Bellini. He set the fashion of modelling in masses, and was a master of colour, light and shade, and effects of atmosphere. He had little religious feeling, but rejoiced in the beauty of nature and blended the figures and the landscape in a radiant atmosphere of poetic suggestion.

Sebastiano del Piombo (1485-1547)

Sebastiano del Piombo began life as a musician. A student with the Bellini, he became later a pupil of Giorgione's, and excelled in the harmony of tones and chiaroscuro effects for which his master was distinguished. At Rome he came under the influence of Michael Angelo, and worked from his designs. He is said to have been the most distinguished artist there after Raphael's death. One of his famous pictures is the "Raising of Lazarus," in the National Gallery in London.

Palma Vecchio (1480?-1528)

Palma Vecchio betrayed the influence, first, of the Bellini, and, secondly, of Giorgione. Though not possessed of originality, he was an accomplished painter and excelled in the quiet, dignified rendering of beautiful Venetian women, who figured under the names of various saints. One of his best known pictures is that of "Santa Barbara" in the Church of Sta. Maria Formosa in Venice.

Moretto (1498-1554)

Bonvicino, Alessandro, called Il Moretto, belongs to Titian's school. His works had a peculiar grace of their own and were full of a devotional spirit. His portraits were fine.

Pordenone (1483-1539)

Licinio, Giovanni Antonio, called Il Pordenone, worked out his apprenticeship to art at Udine. When he went to Venice, his intimacy with Giorgione seems to have had a marked influence upon his style. Pordenone was highly esteemed in Venice and considered by some of his contemporaries a rival of Titian, to whom, however, notwithstanding his merits, he was unquestionably inferior.

Titian (1477-1576)

Titian was born in Cadore in 1477, and died of the plague in 1576. He had, says Burckhardt, a most profound feeling for the "harmony of existence"; and in his pictures we see that which in real life is trammelled and incomplete, represented as free and perfect. He was thoroughly master of technical methods, to which were added unequalled powers of conception. The works he has left are very numerous, comprising portraits, scenes from sacred and profane history,

RAPHAEL THE BRERA

MARRIAGE OF THE VIRGIN

Style shows influence of Perugino.

RAPHAEL

LA BELLE JARDINIÈRE

The pyramidal composition was borrowed from Leonardo, but the spacing of it and the expression are Raphael's.

APHAEL

ST. CECILIA

learnedly calculated and somewhat mannered composition, and less spontaneous and deep in feeling

ANDREA DEL SARTO UFFIZI

MADONNA DI SAN FRANCESCO

Showing the rather shallow grace and sentiment of "The Faultless Painter"

and mythological subjects. His portraits may be divided into two classes: those that are known to be actual portraits, and those that are idealised, like his "Bella" and "Flora."

Among his early works is a fine allegorical picture called "Sacred and Profane Love." A charming landscape background, glowing in the light of a summer evening; in the foreground is a fountain, and a little Cupid is dabbling his hands in the water. On the edge of the fountain leans a woman, very lightly draped. She holds in her hand a crystal vase, and looks at her companion with happy innocence. Sated Love, represented as a haughty woman richly dressed, sits at the other side of the fountain. Her hands are gloved, she does not turn her head to gaze at Cupid, a rose fades unheeded at her side, and a lute untouched is by her elbow. The spirit of the allegory is carried out in the reliefs on the sarcophagus.

About the middle of his career, Titian painted the "Assumption of the Virgin" as an altar-piece for the Church of the Frari. It is now in the Academy of Venice. The Virgin floats upward towards the Almighty on angel-borne clouds, her eyes and her whole soul intent on the heaven into which she is entering. The apostles below, as if they would fain follow her, stretch out their arms towards her, and gaze after her as she is taken up out of their sight.

Titian was the crowning glory of the Venetian school. A consummate master of his art, a superior colourist, he was a man of intellectual power and noble imagination. While many of his religious pictures are profoundly moving, it was as the interpreter of the Venetian spirit in its proudest, most forceful and luxurious epoch that he is especially distinguished.

Paris Bordone (1500-1571) left Giorgione's manner to follow that of Titian. He excelled as a portrait-painter. He is "gentle, graceful, and aristocratic; almost always

noble; never severe or solemn; he creates charming goddesses, but his saints are rarely earnestly devotional." His landscapes are effective, and his flesh-tints good.

Paolo Veronese (1528-1588)

Paolo Veronese, a native of Verona, was the great decorator of the Venetian school. He excelled in the treatment of sumptuous compositions, fluent and natural in arrangement notwithstanding their highly complex organisation. He could, moreover, individualise his figures and give each its special character. Meanwhile, he has never been surpassed in the brilliance and gem-like quality of his colour, expended upon fabrics and accessories of real beauty. He represented the glow and lustre which Venetian art had inherited from its commerce with the Orient.

Jacopo Bassano da Ponte (1510-1592) may be called the *genre*-painter of Venice. Assisted by his sons, he executed many peaceful landscapes, enlivened by some Bible scene, mythological characters, or an allegory, which gave him opportunity to indulge his fondness for painting animals.

Jacopo Tintoretto (1518-1594)

Tintoretto made the daring resolution to produce a new style, founded on the Venetian and the Tuscan, and combining the excellences of both. He pursued the study of anatomy and foreshortening with the utmost energy. He worked with great rapidity, and his work, in consequence, has suffered. In his effort to produce striking effects of light and shade, he often made his shadows so heavy that his colouring suffered. "Of all extraordinary persons," says Vasari, "that have practised the art of painting, for wild, capricious, extravagant, and fantastical inventions; for

furious impetuosity and boldness in the execution of his works,—there is none like Tintoretto."

His finest works, as those in the Doge's Palace, and the "Miracle of St. Mark," in the Venice Academy, exhibit superb modelling of form and disposition of light and shade, force and grace, according to the demand of the subject, and a happy compromise between the claims of colour and line.

POST-RENAISSANCE PAINTING IN ITALY

The period of the High Renaissance was followed by a decline. The painters tried to perpetuate the great days by imitating the style of Michael Angelo, Raphael, and Correggio. Among these "mannerists," as they have been called, the most considerable was Agnolo Bronzino (1502?-1572), who affected ambitious subjects, inspired by the influence of Michael Angelo, but was at his best in portraits.

This was the period of the Catholic revival, known as the Counter-Reformation. It "required from painting a treatment of sacred subjects as exciting and impressive as possible, the highest expression of celestial glory and pious longing after it, combined with popular comprehensibility and attractive grace of form." Painters sought to produce illusion, to exhibit movement and space as they actually existed, and not to represent any higher or more ideal arrangement. The delineation of single figures became more popular than larger narrative pictures, and the expression of mental emotion was highly appreciated. The two great Italian schools of painting during this period were named from the principles they adopted, and not from the places where they originated. These two schools were the "Eclectic" and "Naturalistic." The Eclectics sought to create a style which should combine the excellences of all the great artists of preceding times. The Naturalists sought to bring everything down to the level of ordinary existence, and to represent it as it was, and not as it might be.

Lodovico Caracci (1555-1619)

Bologna was the head center of the Eclectic school, and Lodovico Caracci may be looked upon as its founder. Lodo-

GIORGIONE

THE CONCERT

One of the earliest examples of a picture in which expression, not interest of story,
is the motive

CORREGGIO

LA NOTTE

Notable example of Chiaroscuro.

TITIAN

BACCHUS AND ARIADNE

Beautiful in colour. Radiant with the freedom and the beauty of the Greek spirit.

TITIAN

THE ASSUMPTION OF THE VIRGIN

Glorious effect of ascending exultation.

co completed his studies at Florence, and on his return to ologna, in the face of the opposition of all the native rtists, established an academy of painting, in which he as assisted by his relatives, Agostino and Annibale. "His readth of light and shadow," says Sir Joshua Reynolds, the simplicity of his colouring, and the solemn effect of nat twilight that seems diffused over his pictures, is better nited to the grave and dignified subjects he generally reated, than the more artificial brilliancy of sunshine which nlightens the pictures of Titian."

But Sir Joshua's verdict has not been sustained by modern idgment, and Lodovico, like the rest of the Caracci, is ckoned among the decadents of Italian painting. Agosno Caracci was also distinguished as an engraver and as student of science and poetry.

nnibale Caracci (1560-1609)

Annibale Caracci, Agostino's younger brother, showed reat proficiency in art. He was taught by Lodovico, who nt him to Parma to study Correggio's works there. He as an excellent landscape-painter, and even attempted ural scenes in which the figures were only accessories.

omenico Zampieri (1581-1641)

Domenichino began his studies in art with Denis Calart, a Fleming by birth, but perfected himself in the school f the Caracci. Guido and Albano were his fellow-students, nd the latter was his intimate friend.

His most celebrated work, the "Communion of St. Jeome," was painted for the high altar of S. Girolamo della arità, at Rome. It is now in the Vatican.

Domenichino, like Raphael, excelled in design, and in the xecution of graceful and beautiful heads. He was one of he best painters of his time.

Giovanni Francesco Barbieri, called Guercino (1590-1666)

Guercino in the early part of his career affected violent contrasts of lights and shadows, and showed a decided preference for the Naturalistic school. Later he was attracted by the style of the Caracci and their pupils. "In his best works we look in vain for the graces of ideal beauty. His figures are neither distinguished by dignity of form, nor nobleness of air, and there is generally something to be wished for in the expression of his heads; but he subdues us by the vigour of his colouring; he is brilliant in his lights, tender in his demi-tints, and always energetic in his shadows. His drawing is bold and often correct, and his execution is of the most prompt and daring facility."—Bryan and Stanley's *Dictionary of Painters and Engravers.*

Giovanni Battista Salvi (1605-1685)

Salvi, called Il Sassoferrato, did not study with the Caracci, although his works bear a certain affinity to the productions of their school. His Virgins are dignified and simple, but have a strong family likeness. His relief and chiaroscuro are good. His colouring varies, and is often hard.

Guido Reni (1575-1642)

Guido was one of the most eminent painters of the Eclectic school of Bologna. His soft and harmonious colouring constitutes his chief charm. He was able to express grief or terror without destroying the beauty of his faces; and his women are particularly attractive. His best-known picture, although it cannot be called his masterpiece, is "St. Michael," in the Church of the Cappuccini at Rome. In a letter which accompanied the picture when it was completed, he says, "I wish I had had the wings of an angel to have ascended into Paradise, and there to have beholden the forms of those

eatified spirits, from which I might have copied my Archngel: but, not being able to mount so high, it was in vain for ne to search for his resemblance here below; so that I was orced to make an introspection into my own mind, and into hat idea of beauty which I have formed in my own magination."

Guido's weakness was his tendency to sentimentality, in hich he resembled Sassoferrato and Carlo Dolci.

Carlo Dolci (1616-1686)

Carlo Dolci's chief merit lies in the delicacy and tenderess with which he expressed penitence, devotion, and patient uffering.

In concluding this brief account of the artists of the Ecectic school, we shall quote the following definition of its principles given by Agostino Caracci in one of his sonnets:—

"Let him who wishes to be a good painter acquire the lesign of Rome, Venetian action, and Venetian management f light and shade, the dignified colour of Lombardy Leonardo da Vinci), the terrible manner of Michael Angelo, Titian's truth and nature, the sovereign purity of Correggio's style, and the just symmetry of Raphael; the decorum and well-grounded study of Tibaldi, the invention of he learned Primaticcio, and a little of Parmigiano's grace; or, without so much study and weary labour, let him apply himself to imitate the works which our Niccolo (dell'Abbate) has left us here."

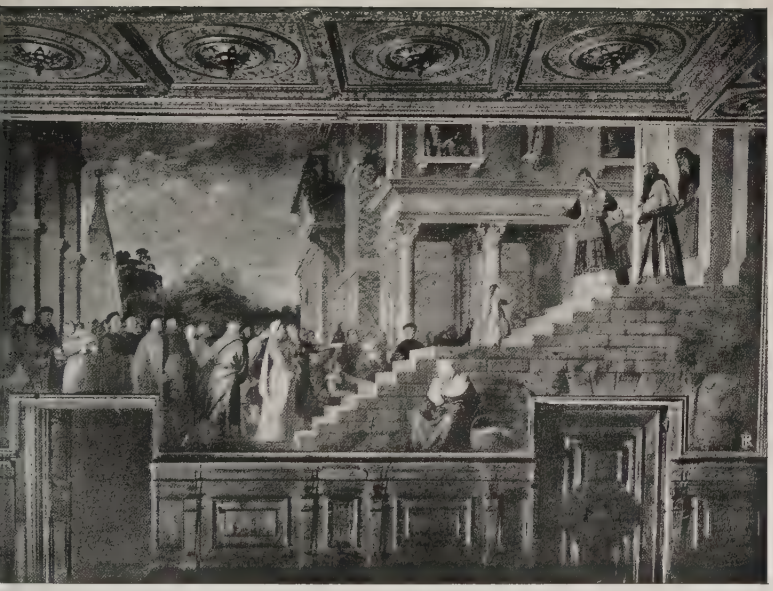
Caravaggio (1569-1609)

Michael Angelo da Caravaggio, after studying in his native city, Milan, went to Venice, whence he moved to Rome. Finally he settled in Naples and became the leader of the Naturalistic school, which flourished there under the patronage of the Spanish viceroy. He took his models from

the streets of the city, preferably from the underworld, and represented them with considerable power and no little dramatic suggestion. He was especially distinguished in his management of light and shade, tending towards darkness of shadows, which his followers exaggerated, so that the school has been called that of " the darklings."

Salvator Rosa (1615-1673)

Salvator Rosa's reputation rests chiefly upon his landscapes. Wild and lonely scenes were his delight.



TITIAN VENICE ACADEMY

PRESENTATION OF THE VIRGIN

A noble ceremonial picture.

TITIAN

LAVINIA VECELLI WITH FRUIT

One of several pictures of the artist's daughter.

VERONESE

RAPE OF EUROPA

An example of the most accomplished and splendid of mural decorators.

TINTORET

BACCHUS AND ARIADNE

Note the skill with which the illusion of the moving figure is rendered and the

"Oh, how I shall freeze up again when I turn my back on this sunshine! Here I am a lord: at home I am a parasite." So wrote Albrecht Dürer from Venice to his friend Perkheimer; and we cannot read the brief sentence without realising how different were the surroundings of an artist in the North and in Italy.

Italy was the land of spring and sunshine, of grace and beauty. The Northern climates were inclement, the scenery less attractive, and the people stolid and matter-of-fact.

In Italy to be an artist was to acquire a certain position and distinction. In the North, particularly in the commercial centres of Germany and the Netherlands, an artist was but a step above a mere artisan.

In mediæval Italy art was under the patronage of the Church, and its masterpieces were the property and pride of both rich and poor. As the secularising spirit of the Renaissance began to make itself felt in art, it became by degrees a luxury for the rich, highly appreciated and well remunerated.

In the North painting passed through a very different process of development. It had never been employed as extensively as in Italy in public works; and, as we have already said, it partook largely of the characteristics of miniatures and illuminations in minuteness and elaborate finish of details. It was never as much in demand or as keenly appreciated by the upper classes; and when the Protestant Reformation deprived it of the patronage of the Church, it was almost forced to acquire popularity and support by means of the reproductive arts of engraving on wood and copper.

Since these reproductive arts play a very important part in the history of painting in Germany and the Netherlands, it may not be amiss to give a brief statement of their rise and progress, and a description of the different processes of engraving, as a preface to the study of the works of individual artists.

Origin of Engraving

The art of wood-engraving was discovered prior to that of engraving on copper. It is supposed to have originated in Germany about 1300, and to have been first practised by the "*formschneiders*," or cutters of forms or models for stamping playing-cards. The outlines only were stamped, and the colours were put in by hand. Images of saints and, later, scenes from sacred history were stamped in outline, and coloured in the same manner as the cards.

John Gutenberg is supposed to have taken his first idea of printing from wooden blocks, from the rude lettering often added to these cuts from sacred history.

Methods of Engraving

The following are the principal methods of engraving in ancient and in modern times:—

1. *Etching.*—The plate is covered with a prepared coat of wax, and the design is traced in the latter with a sharp-pointed etching-needle; aquafortis is then applied to bite or eat out the plate in the lines where the wax has been removed.

2. *Line Engraving.*—This process consists, at the present day, of first etching the plate, and then finishing the design with the graver and dry-point. Originally the plate was begun and finished with the graver only, but the economy of the new method has led to its general adoption.

3. *Mezzotint.*—Over the plate of steel or copper is passed

an instrument called a "cradle," by which such a burr is raised on the entire surface, that, if filled in with ink and printed, the impression would be one mass of the deepest black. The lights and middle tints are then burnished or scraped away, leaving the plate untouched for the darkest shades.

4. *Aquatint.*—This process consists in covering the plate to be etched with a liquid composed of a resinous gum dissolved in spirits of wine. On evaporation the resin is found all over the plate in minute grains. Aquafortis being applied, the surface between these is bitten in. The effect produced resembles water-colour or India ink.

5. *Stipple Engraving.*—An etching ground being laid on the plate, and the subject etched upon it, the outline is laid in by means of small dots made with the needle, after which all the darker parts are etched likewise in dots, which ought to be larger and laid closer together for the deep shades. The work is then bitten in.

6. *Engraving on Wood.*—In this process the design is generally drawn on the wood, though sometimes it is photographed upon it. The white parts are then cut away, leaving the design raised above the body of the block. When a design is to be printed in several colours, separate blocks are used for each colour. It will be observed that this process differs from those previously described, in that the ink is here applied to the raised surface, while in the others it is applied to the parts eaten out by the acids.

EARLY-RENAISSANCE PAINTING IN THE NETHERLANDS

FLEMISH PAINTING

"Just as each profound geological revolution brings with it its own fauna and flora, so does each great transformation of society and intellect bring with it its ideal figures. We find," says Taine, "four distinct periods in the pictorial art of the Netherlands, and through a remarkable coincidence each corresponds to a distinct historic epoch."

The first or Early Renaissance period in Flanders extends from 1400 to 1530. It was a time of great commercial prosperity. The second or sixteenth-century period was contemporary with the High Renaissance in Italy. It immediately succeeded the invention of printing, the discovery of America, and the Protestant Reformation. The art of the later time was entirely under the influence of Italian art.

The revival of the Catholic Flemish school under Rubens, and the Dutch revival under Rembrandt after the formation of Holland, are the third and fourth periods, and belong to the seventeenth century.

Flemish painting descended through unknown illuminators, until appear the names of two brothers, Hubert van Eyck (1366-1426) and Jan van Eyck (1386-1440). They are regarded as the founders of the Flemish school and are further famous as the first to bring to practical perfection the use of oil as a medium.

Their joint masterpiece is the altar-piece "The Adoration of the Lamb," which was painted to the order of Jodocus Vydt, to adorn his chapel in the Church of St.

VAN EYCK

THE ADORATION OF THE LAMB

Lower Central Panel of the Ghent Altarpiece. The "New Jerusalem," represented as a Flemish City in the background. In the middle distance, on left, group of ecclesiastics, and on the right, female saints, headed by St. Barbara and St. Agnes. On the left of foreground, group of kings and princes; on the right, the twelve apostles and dignitaries of the Church.

VAN EYCK

THE ANGEL MUSICIANS

Here the Flemish love of naturalism and of beautiful fabrics and handwork is revealed.

Bavon, in Ghent. It is in the form of a triptych, which when opened reveals twelve panels, while the wings, when closed, exhibit on their reverse sides six larger and six smaller panels. The whole has been dismembered, six panels having found their way into the Berlin Gallery, while two others are in the Museum of Brussels. Meanwhile copies of them complete the effect of the whole as it appears to-day in Ghent.

An inscription on the frame of one of the wings reads: "The painter, Hubert van Eyck, than whom no greater has been found, began this work, which Jan, his inferior in art, gladly finished at the prayer of Jodocus Vydt. By this verse the sixth of May invites you to see that which has been done, 1432."

The altar-piece consists of twelve panels. In the central upper panel we see Christ enthroned. The white tiara on his head is rich with precious stones. In his left hand he holds a sceptre of exquisite workmanship; his right hand is stretched out in blessing. The gorgeous red mantle which is wrapped about him has a deep border of pearls and amethysts. His face is dignified. On the right hand of Christ is the Virgin. She wears the conventional blue robe, and her long light hair is bound on her forehead with a diadem. The panel on the left of Christ contains a figure of St. John. To the left of St. John is St. Cecilia in a black brocade, playing upon an oaken organ, and near her are angels with musical instruments. A group of singing angels occupies the corresponding panel on the other side. "These angels," says Van Mander, "are so artfully done, that we mark the difference of keys in which their voices are pitched." On the two remaining upper panels are Adam and Eve. The flesh-colour is good, so is the mechanism of the limbs, and the shape of the extremities, but neither of the figures is beautiful.

A large panel occupies the space under the three central panels of the upper row. It contains the allegorical composition which gives its name to the altar-piece. There is a landscape background of undulating hills, and in the distance a Flemish city, which represents Jerusalem. The low trees in the middle ground are of the same pale colour as the fields. In the foreground there are meadows covered with flowers. In the midst of this quiet scene, on an altar hung with red damask and white cloth, is the Spotless Lamb. A stream of blood flows from his breast into a crystal vase. There are angels around about; and behind the altar on either side are two groups, one of female saints, the other of popes, cardinals, bishops, monks, and the lesser clergy.

Near the base of the picture is an octagonal stone fountain. Groups of figures on either side of the fountain are gazing at the scene of sacrifice, in various attitudes of devotion. On the two panels to the left are a band of Crusaders; to the right are hermits, pilgrims, and saints. On the outer panels of the altar-piece are portraits of Lizabetta and Jodocus Vydt: the latter kneels, with his hands clasped in fervent prayer.

Exactly what proportion of this painting was executed by Jan, and what by Hubert, it is difficult, in fact impossible to say; and so we must consider their work as a whole. In landscape they excelled. The variety of expression and attitude in the different groups and figures is remarkable. Every detail is finished with conscientious care. The artists were evidently unacquainted with the abstract scientific principles of linear perspective, for the lines of the fountain and the altar have different vanishing points; but their aërial perspective is very remarkable, and the melting tints of the colours seem to interpose layers of air between the eye and the groups of figures that recede from one another in the distance.

Spirituality was expressed by fixed attitude and gaze; and the forms of Christ and the saints were clothed in gorgeous raiment, and decked with rich jewels. The whole effect of the picture was greatly enhanced by the depth and beauty of the colour, which is one of the chief excellences of the Van Eycks and of their school. Every detail was finished with the most minute care. The intense realism which characterised, not only Northern art, but Northern life, is not unfitly displayed in Hubert's epitaph:—

"Take warning from me, ye who walk over me: I was as you are, but am now buried dead beneath you. Thus it appears that neither art nor medicine availed me: art, honour, wisdom, power, affluence, are spared not when death arrives. I was called Hubert van Eyck. I am now food for worms. Formerly known and highly honoured in painting, this all was shortly after turned to nothing. It was in the year of the Lord one thousand four hundred and twenty-six, on the eighteenth day of September, that I rendered up my soul to God, in suffering. Pray God for me, ye who love art, that I may attain to His sight. Flee sin, turn to the best (objects), for you must follow me at last."

There are several painters of the Early Flemish school, such as Petrus Cristus and Gerard van der Meire, who have left behind them a reputation, but few authentic works. Hugo van der Goes (1405?-1482) was an excellent draughtsman. His compositions were poor, but his figures well proportioned. He was better able to portray the female than the male form.

Rogier van der Weyden (1401-1464)

Rogier van der Weyden was a rival of Jan van Eyck's, who had more influence over the late painters of Germany and the Netherlands than the Van Eycks themselves. "The

sun, for him, never seems to have shone but in early hours; for the clear morning light, under which he presents all objects, is the twilight before sunrise,—a light which, with impartial kindness, illumines the innermost recesses of an apartment, the still current of a river, the crags on its banks, the towers on its slopes, or the distant snow-mountains on its horizon; he had a solid aversion to broad contrasts of chiaroscuro. . . . He sacrificed almost everything to perfection of detail. . . . It may be doubted whether he ever appreciated the value of a smile, for he never gave to his Virgins or saints anything more than soft and solemn gravity; large eyes are emblematic of deep thought; broad protuberances of forehead, and an extraordinary development of head, are typical of intellect and superhuman power; convulsed features represent grief; attenuated frames, long suffering; and a portly person, the fit enjoyment of the good things of this world."—CROWE and CAVALCASELLE.

Hans Memling (1425?-1494)

Hans Memling had many of the peculiarities of the Van Eycks' school, but his style was more tender. His art is "remarkable for sincerity, purity, and frankness." The "Shrine of St. Ursula" in the Hospital of St. John at Bruges is one of his most celebrated works. It is about four feet in length, and is a miniature Gothic chapel. On the long sides are six episodes from the life of St. Ursula, and there are six little medallions on the cover. On one end is a picture of St. Ursula sheltering her maidens under her ample mantle. The face of the saint is wonderfully sweet. In the picture representing her martyrdom, St. Ursula, her face perfectly calm, as if intent on heavenly things, raises one hand, almost involuntarily, to protect

VAN EYCK

THE MAN WITH THE PINKS

A masterpiece of naturalistic observation and record.

MEMLING ANTWERP

CHRIST AS KING OF HEAVEN

Note the naturalness and tender expression of the young angel faces.

erself from the arrow which is to put an end to her life. n the background are soldiers and tents, and far away is ologne Cathedral. The colouring on the panels of the -liquary is charming, and the grouping is as fine as any- ning in the whole Flemish school.

"More precious than a shrine of silver," says Van Man- er, "is Memling's 'Shrine of St. Ursula.'"

heeradt David (1450-1523)

Gheeradt David was one of the most important imitators Van Eyck and Memling.

ierick Bouts (1410-1475)

Dirck of Haarlem, whose family name was Steuerbout, nowed deep religious feeling, and his landscapes were quite markable for their charming freshness. He was in the abit "of suggesting distinctions in his impersonations by arieties of texture in skin and complexion. The coarse rain of the faces of the apostles, for instance, is distin- uished from the finer one of that of Christ by accidents f surface, and by swarth. The contrasts created by this neans are brought out with unnatural strength; and the mooth coldness of the one is as much overdone as the rinkled detail of the other."—Crowe and Cavalcaselle.

Quentin Matsys (1460?-1530)

Quentin Matsys, though a master of detail, worked with freedom of brush work that avoided pettiness, and was istinguished by excellence of colour and character expres- ion. His devotional pictures are full of deep feeling, and e is fond of beautiful forms and delicate features. The xecution of some of his subjects from every-day life is uite marvellous.

Lucas van Leyden (1494-1533)

Lucas van Leyden was exceedingly precocious. At the age of nine he is said to have engraved plates from his own designs. When he was twelve years old he painted his picture of St. Hubert, and at fourteen executed his celebrated plate of the Monk Sergius killed by Mahomet while sleeping. He was a contemporary and friend of Albrecht Dürer, and surpassed him in composition, although his designs were inferior. Lucas engraved on both wood and copper. His style has a certain affinity with that of Israel van Meckenen. His prints are clear, but he uses the same fine stroke for foreground and distance. Lucas was rather Dutch than Flemish. In later life he was absorbed by the Italian influence.

SECOND NETHERLANDISH, FLEMISH PERIOD

The second period of Flemish art may be called the Italian period.

Foreign influence temporarily ingulfed all native originality. The change was a gradual one. "They first imported into their pictures," says Taine, "classic architecture, veined marble pilasters, medallions, shell niches, sometimes triumphal arches and caryatides, sometimes also noble and vigorous female figures in antique drapery, a sound nude form, well proportioned and vitalised, of the fine, healthy, Pagan stock. In other respects they followed national traditions, painting small pictures suitable for *genre* subjects, preserving the strong and rich colouring of the preceding age, the mountains and blue distances of Jan van Eyck, the clear skies vaguely tinged with emerald on the horizon, the magnificent stuffs covered with gold and jewels, the powerful relief, the minute precision of detail, and the solid honest heads of the *bourgeoisie*.

"Later the canvas was enlarged, and approached the usual dimensions of an historical subject: the manner of painting was less simple. Colouring died out: it became more and more white, chalky, and pallid; and painters entered passionately into the study of anatomy, foreshortenings, and muscular development."

The second period of Flemish art extends through the sixteenth century. We shall content ourselves with naming the best painters of the time, as their work is not of sufficient importance to deserve more particular mention:—

Jan Mabuse, Bernaert van Orley, Justus Suttermans, Jan Mostaert, Jan van Scorel, Lancelot Blondeel, Jan Cor-

nelis Vermeyen, Michael Coxcie, Heemskerk, Frans Floris, Maerten de Vos, the Franckens, Van Mander, Bartholomieu Spranger, Pourbus the elder, Hendrik Goltzius, Martin van Veen, Johannes Straet, Peter de Witte, Otto Vaenius, Adrian van der Venne, the Breughels, and Matthew and Paul Bril.

VAN LEYDEN

METROPOLITAN MUSEUM OF ART, N. Y.

CHRIST PRESENTED TO THE PEOPLE

Illustrates the German love of local truth.

RUBENS

THE CRUCIFIXION

Done shortly after the artist's return from Italy, but already suggestive of his own freedom and power of composition.

ENS

HELENA FOURMENT
The artist's second wife.

RUBENS

MUNICH

CHILDREN WITH GARLAND

A beautiful study of children and decorative composition.

THIRD NETHERLANDISH, FLEMISH PERIOD

Peter Paul Rubens (1577-1640)

Peter Paul Rubens, the leader of the Flemish revival, was a "consummate painter, an enlightened scholar, a skilful diplomatist, and an accomplished man of the world." He pursued his early studies, first with Adam van Noort, and later with Otto van Veen. In 1600 he went to Italy, where he was profoundly impressed with the Venetian colouring. A rich pension, and an appointment as court painter to Albert and Isabella, Regents of the Netherlands, bound him by "a chain of gold" to his own native country, whither he always returned after his journeyings. He built himself a splendid house at Antwerp in the Italian style.

Rubens was a most prolific artist, of abundant force and fervid imagination, yet of a cool and concise intellectuality which enabled him to work with deliberate calculation. He is represented not only in Flanders, but in all the great galleries of the world, while in the Louvre is his famous series of decorative compositions in honour of Marie de Medici, the wife of Henry IV. of France. After his return from Italy his work showed for a time the immediate influence of the Italian masters. Examples of this period are the famous "Descent from the Cross" in the Antwerp Cathedral, and the "Crucifixion," which is now in the museum of that city. Very soon, however, Rubens developed his own style, which represents what is most exuberant, vigorous, and wholesome in the Flemish character. His fondness for figures of ample proportions, which again is characteristically Flemish, has caused him to be considered coarse, while other people are offended by the excessive

action sometimes displayed in the composition and by the lack of religious feeling in his sacred subjects. As to the last point, the same criticism can be made of a great number of painters both in Italy and elsewhere. The cause is to be found partly in the attitude of the public towards religion. Meanwhile, to appreciate Rubens it is often necessary to disregard the personality of his figures and to look at them as instruments for the expression of abstract qualities of material and emotional life. So comprehended, Rubens is one of the very greatest masters of painting. The splendour of his expression, the mastery of his drawing, and the beauty of his colour have exerted an immense influence upon other artists, and on none more conspicuously than some of the most important of the French school.

Jacob Jordaens (1593-1678)

Jacob Jordaens was one of the most prominent of Rubens's contemporaries and fellow-students in the school of Adam van Noort. Jordaens married Van Noort's daughter when he was quite young, so that he was prevented from visiting Italy; but he studied the works of the great Venetians that were within his reach, as well as the works of Rubens. His style greatly resembled that of Rubens, although it never equalled his. He was an excellent colourist.

Sir Anthony Van Dyck (1599-1641)

Van Dyck was born in Antwerp, and finished his studies in the school of Rubens. The latter part of his life was spent in England, and he died there. Like the other artists of his school, Van Dyck, during his travels in Italy, was greatly attracted by Venetian art. He spent some time at Genoa, where he became very popular, and was employed to paint many portraits, as well as pictures for churches and private collections.

Van Dyck's religious pictures are characterised by great nement, but their emotional expression is inclined to be perficial. His best work was done in portraits. They distinguished in character, and painted with a technical terity that helps to obscure their frequent affectation. n Dyck was probably the most consummate society portit painter who ever lived, but this very fact marks him as erior to the great portraitists of human character, such Jan van Eyck, Holbein, Titian, Rembrandt, and asquez.

ans Snyders (1579-1657)

Frans Snyders of Antwerp was noted for his skilful neation of animals, fruit, and still life; as was also Fyt (1611-1661).

ilippe de Champaigne (1602-1674)

Philippe de Champaigne, although born at Brussels, begs more properly to the French school. He was eminent a portrait painter.

Peter Lely (1618-1680)

Sir Peter Lely was completely identified with the English ool. He was a skilful portrait painter, who rendered elegance of courtly costumes and endowed his sitters h graceful, if somewhat affected, gestures.

vid Teniers the Elder (1582-1649)

David Teniers the Elder, a member of the school of ens, studied with Adam Elsheimer in Rome for six years. was fond of *genre* subjects. His fame has been eclipsed that of his son, who greatly excelled him in his delineation a similar class of subjects.

Teniers the Younger, while he preferred rustic *genre* and scenes of so-called "low life," was not only an excellent but also a most refined, painter. Under the influence of Rubens he proved himself a colourist of rare distinction.

VAN DYCK

CHARLES I.

Refined and gravely dignified.

VAN DYCK

THE HERMITAGE

VIRGIN OF THE PARTRIDGES

Gracefully decorative but rather too sweetly sentimental.

TENIERS THE YOUNGER

THE RUSTIC WEDDING

FRANS HALS

HILLE BOBBE

A picturesque old character of Haarlem.

1581 the Northern Provinces of the Netherlands by the laration of Independence separated themselves from the thern and disclaimed their allegiance to Spain. With new nation of Holland was gradually built up a new ool of painting.

The people by their previous acceptance of the Reformed h had cut themselves off from ceremonial worship, while ir political independence equally removed them from ceremony of the court life. Their art reflects the change. s no longer expended on large and decorative works, but small ones, suitable to the adornment of burghers' homes. at it lacked in magnificence it atoned for by intimate and ctionate rendering of the facts of every-day life. It was art of portraiture; interpreting faithfully not only the sonalities of men and women, but the character of the and the country.

The school as a whole was absorbed with the naturalistic tive, and it developed three new kinds of motive in the y of subjects: the *genre*, or representation of the indoor l outdoor life of the people, still-life, and landscape. The ter had been used previously mostly as a background to figures; it became with the Hollanders a subject suf-ent in itself.

There were two artists of special prominence whose in-ence affected the development of the whole school. These Frans Hals and Rembrandt.

ns Hals (1584-1666)

Frans Hals was a native of Haarlem, and it is in the n hall of that city that some of his most famous works

are to be seen. These are the so-called "Corporation Pictures," or group-portraits of the military guilds of the period. These compositions, involving a great many figures, are woven into a unity with scarcely any aid from light and shade, for the figures are shown in a uniform, clear light. The principle employed is that of the "relativity of values." By the value of a colour artists understand two things, both of which are matters of light. In the first place, the value of any colour is the amount of white light contained in it. There is less white light, for example, in red than in yellow; and still less in blue or green. So an artist, instead of getting contrasts into his composition by employing light and shade, may obtain them by opposing colours of lighter value to those of darker. In the second place, the value of the colour is understood to mean the quality and quantity of light reflected from the various surfaces of any given colour. Thus, for example, more light is reflected from the edge and tip of a nose than from the side of it, from the forehead than the hollows of the eyes, and so on. By observing these differences of light and rendering them, the artist is able to produce the illusion of modelling without the aid of light and shade. Hals worked by values in both these senses, and by combining their differences and similarities into harmonious relation, secured the unity of his composition. Moreover, he used a brush full of pigment and laid the colour fluently and freely on the canvas; juxtaposing the hues and values so knowingly that no subsequent alteration was necessary. He was, in fact, a consummate "brushman."

In both these respects Hals influenced the other painters of Holland, so that the school as a whole displayed a technical proficiency that has never been excelled. Further, his corporation pictures exhibit a beautiful rendering of the fabrics of costumes, and of the articles of still-life, table-

FRANS HALS

THE LAUGHING CAVALIER

Observe the authority of the treatment. The artist has complete mastery over the technical rendering.

GERARD DOU

THE YOUNG MOTHER

Note the concave space, variously lighted, and how the figures and objects take their place in it.

PIETER DE HOOCH

THE BUTTERY

Illustrates the artist's study of light, as it comes into the scene from various sources.

JAN VERMEER VAN DELFT

GIRL READING A LETTER

In the original a composition of tones of colour exquisitely harmonious.

cloths, goblets, swords, fruit, and the like. He revealed the beauty that is inherent in things of every-day life, and in this manner also influenced the whole school of Holland. Correspondingly, if one wishes to enjoy the pictures of this school, it is necessary to think less about the character of the subject than the character of the way in which it has been represented.

The influence of Rembrandt, whose own work we will discuss later, was exercised partly in encouraging some of the *genre* painters to express sentiment—a quality that, as a rule, is absent from the Dutch pictures of the seventeenth century—and partly in the direction of light and shade. Through his example it became a very usual practice with the *genre* painters to represent their subjects, the interiors especially, as concavities of space, rather dimly lighted, in which some figures and objects are more clearly illuminated, while others are immersed in gradations of shadow. In fact, the beauty of the *genre* pictures largely consists in the exquisite precision with which everything in these hollow spaces occupies its just place and reflects its several values of light. The harmony thus produced is the product not only of correct observation, but of delightful imagination.

Gerard Dou (1613-1675)

Among these *genre* painters may be mentioned, particularly: Gerard Dou, Nicolaas Maes, Pieter de Hooch, Gabriel Metsu, Gerard Terborch, Jan Vermeer, and Jan Steen.

Dou was a pupil of Rembrandt in their native city, Leyden. He experimented with his master's method of chiaroscuro in several night scenes, such as the "Nightschool," in the Ryks Museum, Amsterdam, where the pupils are assembled around their teacher in a kitchen, the obscurity of

which is pricked by several small lights. A favourite example of his is "The Young Mother," of the Hague Museum; very tender in sentiment and characterised by minute details. Yet it is not because of the excessive finish of details that this picture should be admired, but because the details have been so well harmonised with the whole effect of the scene. For there is no value in details merely as details, and often they detract from the merit of the whole.

Nicolaas Maes (1632-1693)

Maes, another pupil of Rembrandt, learned from him a feeling of reverent sentiment for old age, and interpreted it in many pictures, such as the "Old Woman Spinning," in the Ryks Museum. And it was by his use of light and shade, learned from Rembrandt, that he rendered the effect of sentiment.

Pieter de Hooch (1632-1681)

De Hooch was devoted to interpreting the effects of light, selecting compositions which offered variety of degrees of illumination. Thus he would show one room opening into another, or an interior with a view beyond of a garden, street, or canal. Figures are introduced; but they are not so skilfully rendered as the surroundings. Indeed, it was the beauty of light and the gladness inherent in its miracles of variety, which occupied the imagination and the technique of De Hooch.

Gabriel Metsu (1630-1667)

Metsu is particularly identified with charming interiors, showing the gracious, comfortable life of the well-to-do burgher class. He excelled in the delineation of the figures, and, moreover, in making them absolutely a part and an expression of their environment, in which everything, to the

smallest detail of furniture and accessories, contributes to the harmony of the whole.

Gerard Terborch (1617-1681)

Terborch had the advantage of good birth and education, reinforced by foreign travel. He painted portraits, which, though small in size, are large in feeling and full of dignity and charm. Meanwhile, his *genre* pictures are distinguished by their beautiful composition, drawing, and most refined use of colour.

Jan Vermeer of Delft (1632-1675)

Vermeer during his comparatively short life executed, so far as is known, only about thirty pictures, one of which was a remarkable landscape of his native city, Delft. The rest are *genre* subjects, in which Vermeer displayed a skill in the handling of colour values which probably has never been surpassed. His "Young Woman at a Window," in the Metropolitan Museum, New York, is a celebrated example. The subject has little interest, but the delight of the picture is to be found in the skill and imagination with which the artist has woven a fabric of lighted colour, which the more it is studied the more wonderful and beautiful it appears.

Jan Steen (1626-1679)

Steen differed from most of the other *genre* painters in the interest that he displayed in the subjects of his pictures. He had something of the large-hearted observation of life displayed by Shakespeare; something also of Molière's wit and satire, and, occasionally, a little of Rabelais' grossness. But, while he chose subjects which interested or amused him, it was as a painter relying on the resources of his own art, that, when he was at his best, he represented them. Some of his choicest examples are those in which a few

figures appear, such as those in which we see a physician visiting his patient. Meanwhile, he excelled in the management of crowded scenes, among which the happiest are those depicting his own family circle.

Among the portrait painters of the period must be mentioned Thomas de Keyser (1596-1667), Bartholomeus van der Helst (1613-1670), and Albert Cuyp (1620-1691). The last also painted landscapes, with figures and cattle, the whole scene bathed in mellow sunlight.

Van Goyen (1596-1656)

Jan van Goyen was one of the earliest of the Dutch landscapists, his work being distinguished by its tonal qualities. That is to say, he translated the actual hues of nature into an equivalent scheme of light and dark colours, based upon one or two hues. He was partial to grey and brown, these colours predominating, while such others as are used combine with them in a harmony of tone. Thus his landscapes suggest nature, without exactly representing it.

Hobbema (1638-1709)

More naturalistic in his rendering of nature's appearances is Meindert Hobbema. His masterpiece is the "Road to Middelharnis," of the National Gallery, in which by arrangement of the rows of tall poplars against the high, spacious sky he has invested a simple scene with very noble suggestion. He was a pupil of Jacob Ruisdael.

Jacob Ruisdael (1625-1682)

The latter was a native of Haarlem, who began by painting in the environs of that city and later worked around Amsterdam. But there was little call for his pictures, the public being more attracted by the romantic landscapes of Albert van Everdingen (1621-1675), who had been ship-

N STEEN RIJKS MUSEUM

THE PARROT CAGE

One of the artist's inimitable scenes of actual life.

J. VAN GOYEN

RIJKS MUSEUM

DORDRECHT

Note the part played by the great sky.

HOBBEMA

THE AVENUE OF MIDDELHARNIS

The artist's masterpiece; observe the effect of the tall trees against the height and breadth of the sky.

JACOB RUISDAEL

JEWISH BURYING GROUND

Intensely dramatic and lurid sky, fitfully lighted ruins and grave stones, the

wrecked on the coast of Sweden and brought home sketches of its rocky shores, interrupted with pines and waterfalls. Ruisdael was driven to paint similar subjects, drawn from his own imagination; but even so failed of recognition and died in a poorhouse. It is by these pictures that he is popularly known; but his most characteristic and best examples are those of his earlier manner. Few artists have made so much of the contrast which a vast and cloud-laden sky presents to the flat lands of Holland, and in works like the "Mill near Wyck," in the Ryks Museum, Ruisdael stands among the greatest of all landscape painters.

Paul Potter (1625-1654)

Potter in his short life, terminated by consumption, executed many good landscapes, though his fame chiefly rests on his "Young Bull," of the Hague Museum. The animal in question is represented with amazing fidelity to life. It is as if Potter had determined that once and for all he would master the secret of naturalistic representation. So far as the bull is concerned he succeeded, but the accessories are poorly executed and the whole, as a picture, is disappointing. Philip Wouverman (1619-1668) is justly popular for his landscapes, enlivened by riding and hunting parties.

Rembrandt (1606-1669)

Rembrandt Harmens Z. van Rijn, the son of Harmens of the Rhine, on the banks of which his father maintained a mill at Leyden, is not only the greatest of the Holland seventeenth century school, but one of the original geniuses of all schools of painting. While his contemporaries were mainly satisfied to portray the externals of life, he penetrated into its mystery. He also translated the old Bible story into the vernacular of his day; representing the Christ, his mother, and his followers as humble every-day folk,

but at the same time seeking to express the inward significance of the sacred theme.

He early experimented with principles of light and shade, and finally evolved a method which may be described as that of constructing by means of light within a concavity of more or less complete obscurity. The latter becomes the depth, out of which he extracts and draws into light such figures or parts of them as will interpret the expression he desires. In a series of religious pictures, now in the New Pinakothek in Munich, we may see him experimenting with this principle, and in the "Disciples at Emmaus," of the Louvre, find its achievement most complete.

Meanwhile, in his early days he also practised himself in close and faithful studies of the objective appearances, and began the pursuit of etching, on which his fame depends no less than upon his paintings.

In 1631 Rembrandt settled in Amsterdam, where the rest of his life was spent. The following year he painted the "Lesson in Anatomy" (Hague Gallery), in which he represented the celebrated surgeon, Doctor Tulp, performing an autopsy in the presence of his students. The picture made Rembrandt famous. In 1634 he married Saskia van Uglenborch, who died in 1642, the same year that Rembrandt painted the so-called "Night Watch." It was commissioned as a "Corporation Picture," for which each member of the party had paid his share, so that he expected in return a good likeness of himself. But Rembrandt sacrificed the equal showing of each person to an arrangement of light and shade, which subordinated the importance of many of the figures. While fine as a picture, it failed as a portrait group. His patrons disapproved of it and Rembrandt's popularity declined. His carelessness as to money and business involved him in trouble, ending in bankruptcy. Meanwhile his courage never abated, and some of his greatest

PAUL POTTER

THE BULL

The bull is a master-study of natural facts. Rest of the picture is poor.

REMBRANDT

THE NIGHT WATCH

What should have been a group of portraits has been turned into an experiment

REMBRANDT

THE SYNDICS

A masterpiece in which the mere facts have been made the groundwork for a picture of intense and vital expression.

REMBRANDT

ELIZABETH BAS

An example of the artist's regard for detail when he felt the latter to be expressive of the character.

works were achieved during embarrassment and possibly poverty, cheered, however, by his second wife, Hendrickje Stoffels.

The student of Rembrandt will find in some examples the utmost fidelity to objective details, as in the portrait of "Elizabeth Bas" (Ryks Museum), and then, again, in others a gleam, or shimmer, or burning luminosity of lighted colour, involved in waves of deepening shadow. Among the masterpieces must be mentioned the "Syndics of the Clothworkers' Guild," in which the individual characterisation of the different merchants is as remarkable as is the feeling of absolutely harmonious unity which knits together the whole group.

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The Hollanders were skilled cultivators of flowers and fruit, and their fondness for sport led them to breed game of all kinds. These national tastes were reflected in the still-life pictures which form so important and beautiful a branch of Holland painting. Further, the seafaring side of the nation's life was represented in pictures of shipping and harbour scenes. In one or two instances the artists have depicted the victories of the Holland navy. On the other hand, it is an interesting fact that, although the country was engaged in almost continuous warfare for some eighty years, the evidence of it seldom occurs in the pictures. The reason seems to be that the Hollanders regarded war merely as incidental to their real life, which was the building up of a self-reliant and prosperous nation. And it is this ideal of life that the art of the period reflects.

In the eighteenth century the originality and technical proficiency of the Holland school disappeared, since it no longer relied on its own national temperament but imitated the manner of the Italians.

EARLY-RENAISSANCE PAINTING IN GERMANY

In Germany, as in the Netherlands and France, the character of the Cathedral architecture offered very little wall space and consequently afforded little opportunity for fresco painting. The painters of the North were thus deprived of the experience which the Italians of the same period enjoyed. They could not undertake subjects on a large scale, encouraging them to breadth and freedom of line and mass. They passed instead from missal painting to the larger, but still restricted, scope of the panel-picture. We have mentioned the masterpiece of the Van Eycks, and that assemblage of panels into a triptych with wings or folding doors was typical of the usual altar-piece. The smallness of the surface, combined with the method of painting in tempera, conduced to refinement and delicacy of brush-work. As long as this was a spontaneous expression of the artist's feeling, it was a source of beauty; but it tended, in course of time, to become a mannerism, which expended itself on the multiplication of details and a passion for details as details, in which the greater importance of the figures and the spirit of the subject were apt to be swamped.

This tendency was further increased by another beautiful characteristic of Northern art, the racial fondness for nature. But since the artists were confined to small surfaces, they gradually ceased to feel the larger aspects of nature and became unduly engrossed with the minutiæ of blades of grass, separate leaves, and delicately formed and coloured flowers.

Correspondingly, their naturalistic bias affected the sentiment of their pictures. Among the earliest extant examples of the panel-painters is Master Wilhelm van Herle, whose

scenes illustrating the childhood and suffering of Christ may be seen in Cologne Cathedral. The latter possesses also a celebrated picture, called the "Dombild," by Master Stephan Lochner. The central panel represents the adoration of the three kings, while on the wings are seen the patron saints of Cologne: St. Jerome, with his followers, and St. Ursula and her maiden companions. On the outside is figured the Annunciation. Another beautiful example of this artist is the "Virgin of the Rosebush," in the Cologne Museum. These pictures date from the early part of the fifteenth century, being a little later than Master Wilhelm's. But the work of both artists is distinguished by "a childlike innocence, tenderness of sentiment, and a radiant purity of expression, embodied in graceful, slender forms; and by an exquisite softness of colouring, which gives to earthly things a kind of divine halo." (Lübke.) They represent the spirit of piety, as idealised by the Northern imagination.

But as the naturalistic tendency grew, this sweetness gave way to the delineation of more ascetic types, and to a sentiment of patience and endurance under suffering. The German artists began to be influenced by the Netherlander Rogier van der Weyden. This change is illustrated in the "Betrayal of Christ," by the Master of the Lyversberg Passion, an artist so styled because of his masterpiece in the Museum of Cologne.

With the spread of the naturalistic tendency painting also became influenced in its style by the work of the sculptors and wood-carvers. The action of the figures grew more angular: more angular also became the folds of the drapery. That style is coloured with the feeling which, for lack of a better term, is usually called "Gothic," by which is also implied that the sentiment of meekness or agony is apt to be excessive.

MADONNA OF THE ROSE HEDGE

By M. Schongauer

The Disposition of the Draperies Remains Somewhat Mediæval and Suggestive of Sculpture, yet a Marked Feeling for Nature Prevails

But a few artists stand out distinguished for more gentleness of expression, more ease and naturalness in the action of the figures, and a suppler handling of the draperies. Preëminent in these finer qualities was Martin Schongauer, who was born at Kolmar about 1445, the son of a goldsmith. His masterpiece is the "Virgin in a Garden of Roses," now in the Church of St. Martin, in Kolmar. Schongauer was also the most accomplished engraver of his day. The best collection of his prints is in the Berlin Museum, while a good one is to be seen in the British Museum. His type of the Christ is dignified, and his Madonnas and Saints are characterised by tenderness, purity, and reverence. He died in 1491, a worthy forerunner of Dürer.

The city of Ulm produced a school of artists, among whom may be mentioned Bartholomäus Zeitblom (about 1460-1516), Hans Schüchlin (about 1440-1505), and Martin Schaffner, who flourished from 1508 to 1535. Zeitblom's figures "have a nobler bearing, more largeness in the forms of the body, and simpler drapery than in the case of most artists of his time." Schüchlin's best work is the altar-piece in the Church at Tiefenbroun in Baden. Four panels by Schaffner, in the Munich Pinakothek, show the influence of Italian art, which was then stealing into Germany. "Noble grouping of the figures, delicacy of sentiment, and great sense of beauty unite in almost entirely overcoming the narrowness of conception peculiar to all contemporaneous German art." This is the summary of Lübke, who, perhaps, does less than justice to the intrinsic value of the characteristically German feeling of this period.

Another centre of art was the rich city of Augsburg, situated on the great trade route between Italy and Flanders. Here lived Hans Holbein the Elder, father of the more famous Hans Holbein the Younger. He was born probably

in 1460 and died in 1524, the latter part of his life being burdened with financial embarrassment. Yet he was an in

NATIVITY
By Zeitblom
Observe the Greater Freedom of the Draperies

dustrious worker, whose misfortune it apparently was t be poorly paid. His best works are in the Gallery at Augs

THE BIRTH OF CHRIST
By Martin Schaffner
Shows Italian Influence

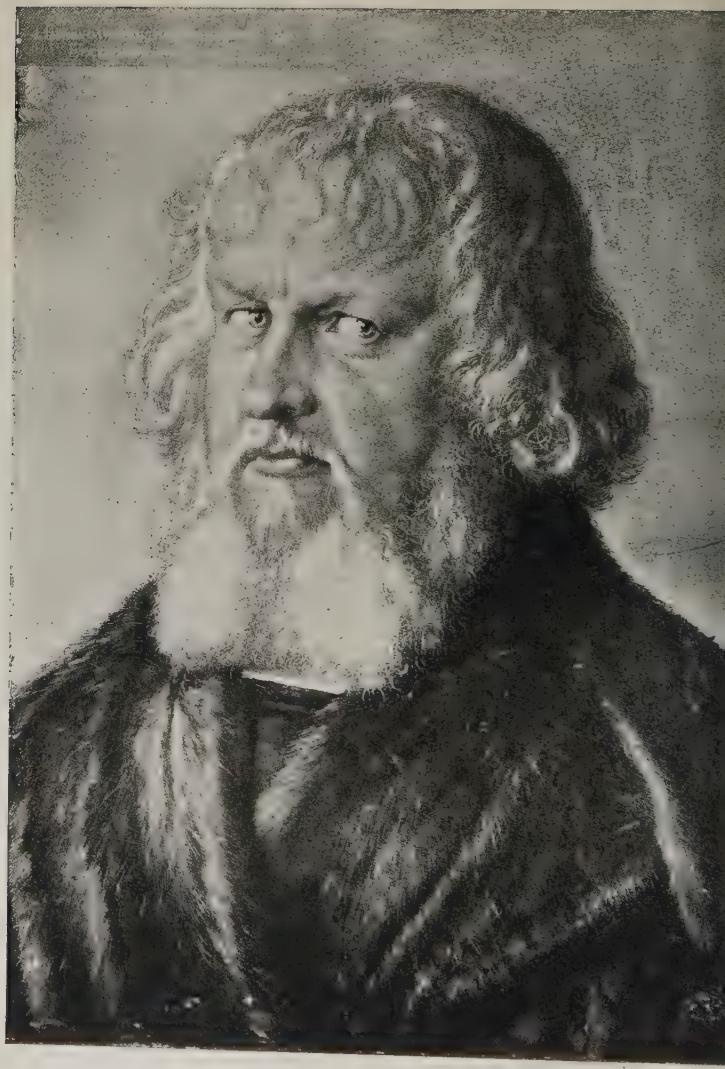
burg, among them being a series of paintings of Roma churches which the nuns of the Convent of St. Catheri employed him to make, so that they might avoid the expen of an actual pilgrimage to Rome. In the same collecti are four altar leaves which formerly were attributed Holbein the Younger. But they are now credited to t father, and in the "free, noble, even grand handling the forms, lofty refinement of drawing and modelling and brilliantly clear colouring are among the most genuine beautiful works of the older German art."

Another early artist of importance who worked in Aug burg was Hans Burgkmair (1473-1531). He was a frie of Dürer and worked with him in the service of Maximili I. It was as an engraver on wood that he specially e celled, his prints being remarkable for their spirited exec tion and richness of accessories. Among the very numero works that he produced was a set of one hundred and thirt five prints, showing the various countries and princes su ject to the emperor, with their heraldry; all the differe corps of cavalry and foot in his service, and the guilds wi their various officers. He also published two hundred desig for the German translation of Petrarch's prose treatise "Fortuna."

DÜRER

ADORATION OF THE MAGI

Detail is controlled by largeness of feeling, and the expression is not only emotional but intellectual.



DÜRER

H. HOLZSCHUHER

A justly celebrated masterpiece of keen and sympathetic characterizat

THE HIGH RENAISSANCE OF GERMANY

At the beginning of the sixteenth century Nuremberg vied with Augsburg in wealth and importance. They were the chief distributing centres on the highway of commerce between Italy and the Netherlands. Each produced an artist of the highest rank. Augsburg gave the world Hans Holbein the Younger; Nuremberg, Albrecht Dürer.

Albrecht Dürer (1471-1528)

Dürer at first followed his father's profession of goldsmith, and later was apprenticed to Michael Wohlgemuth (1434-1519). The latter's studio was rather a workshop in which numerous assistants worked under the superintendence of the chief. The output was distinguished by artlessness of technical arrangement—the figures placed side by side as in an ordinary crowd, the chief aim of the picture being to tell the story with every possible detail.

Instead of this entirely commonplace grouping Dürer employed the principle of calculated balance and harmonious unity, so that his compositions, while still characterised by naturalness, are also distinguished by dignity and decorative beauty. Moreover, this treatment of the subject was inspired by a creative richness of imagination, profound thought, and intense moral earnestness. It was in this respect that he embodied the finest qualities of his race, and proved himself the truly representative artist of Germany.

After his student days were over he travelled for four years, though his own statement of the fact does not include the places he visited. Later, however, he paid at least two visits to Italy, making Venice his headquarters. But, while he thus enriched his experience and matured his style,

the latter remained distinctly Northern in character. Dürer is celebrated as an engraver as well as a painter. Among his oil paintings the masterpiece is the "Adoration of the Trinity," now in the Imperial Gallery in Vienna. In this superb picture the lowest part is occupied by a strip of landscape, while in the clouds above kneel ranks of the Blessed Dead, gazing in adoration at the Crucified, who is supported in the arms of the Father. Over the latter's head floats the Dove, while angels throng the air, and the company of saints is grouped on each side of the cross; and one side maidens, headed by the Virgin; on the other men, with John the Baptist and King David conspicuous at their head. Dürer's last great work in oil was the four magnificent panels of SS. Peter, John, Paul, and Mark, which now hang in the Munich Gallery. Others of his principal paintings are the "Virgin and Child, with SS. Antony and Sebastian" (Dresden Gallery), the "Adoration of the Magi" (Uffizi), and the "Feast of the Rose-Garland," in the monastery of Strahow near Prague.

Dürer's engraved work consists of copper-plate engravings and woodcuts. Of the former, the most famous are "Knight, Death, and the Devil," "Melancholia," and "St Jerome in His Cell." The first named may be singled out as characteristic of the Northern mingling of intense earnestness, grotesqueness, and naturalistic detail. Death, haggard and crowned, and mounted on a shambling horse, lifts an hour-glass, while the Devil follows in the guise of a hideous animal; but the Knight, unmoved by these warnings of destiny, rides towards his goal, wrapt in profound meditation. While Dürer made the designs for his wood engravings, the blocks were actually cut by his assistants. The most famous are the several sets of the "Life of the Virgin," the "Great Passion," and the "Little Passion"; the last two being so called in consequence of their difference of size.

"The peculiar achievement," says Sidney Colvin of Dürer, "is this: that living in the midst of the Renaissance and having mastered its acquisitions, he used this mastery to carry to its highest expression, not the old spirit of the Renaissance, but the old spirit of Northern art, as it had existed before the Renaissance. While other artists, both in South and North, were learning to be classical and graceful, Dürer, mightiest of his race, remained, whether in grandeur or pathos, rugged and homely to the end."

Holbein the Younger (1497-1543)

Hans Holbein the Younger is supposed to have received instruction in art from his father. He was of precocious talent, and when seventeen years of age moved from Augsburg to Basel, attracted to the latter city by the fame of its printing presses. Here he found employment with the celebrated printer John Froben, for whom he made a great number of woodcuts. Some of these illustrated the "Praise of Folly," by Erasmus. He painted several superb portraits of the burgher Jakob Meyer and his wife, and some years later executed for this patron the magnificent altarpiece which is known as the Meyer Madonna. In a niche, surmounted by a shell-like canopy, stands the Virgin, crowned as the Queen of Heaven. At her right kneels Jakob Meyer with his two sons, while kneeling on the opposite side of the picture are the burgher's late wife, his present one and daughter.

But the Reformation had discouraged the painting of such pictures, and the demand for any kind of art was at a low ebb in Augsburg. Accordingly, Holbein, following the advice of Erasmus, visited England with letters of introduction to the chief minister of Henry VIII., Sir Thomas More. He painted portraits of the latter and of members of his family and of other persons, including Archbishop War-

ham. At the end of two years he returned to Basel, but the iconoclastic storm was raging in that city, and after vainly striving to make a living in the face of it, Holbein revisited England and entered the service of Henry VIII. The only portraits of the king indisputably by Holbein are: a fragment of a cartoon, which contains figures of Henry VII. and Henry VIII., now in possession of the Duke of Devonshire; a drawing in the print room at Munich; a small portrait at Althorp in Northamptonshire; and a sketch in the British Museum.

The king employed Holbein on several commissions to foreign countries. On one of these occasions he painted the beautiful portrait of Christina of Denmark, whom Henry was proposing to marry. The picture is now in the National Gallery. On one of these visits abroad the artist arranged with the publisher Trechsel, in Lyons, to issue the full set of his wood engravings of Death, wrongly known as the "Dance of Death."

Holbein died in London in 1543, a victim, as it is supposed, of the plague. His high rank in art is chiefly based upon his portraits, in which he "extenuated nothing nor set down aught in malice," but preserved an extraordinary fidelity to nature, while elevating the personality of his sitter by the grave dignity of his art. Nor was it only in oil painting that he excelled as a portraitist. His series of portrait-drawings, preserved in Windsor Castle, are among the finest character studies and examples of technical beauty that exist.

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The following artists are known as the Little Masters, from the small size of the prints they produced:—

Heinrich Aldegrever (1502-1562) was an eminent engraver as well as a painter. He was a pupil of Albrecht

HOLBEIN NATIONAL GALLERY

THE AMBASSADORS

Two highly significant personalities with a suggestion of the bond of intellect and task which waits them.

RIBERA

THE ADORATION OF THE SHEPHERDS

Observe the Spanish types in the faces and the natural gestures and acti

Dürer's, but his designs are somewhat in the earlier Gothic style.

Barthel Beham (1502-1540), like Aldegrever, was both an engraver and painter.

Hans Sebald Beham (1500-1552) engraved on both wood and copper.

Albrecht Altdorfer (1488-1538) was one of the most important and most original of all Albrecht Dürer's followers. In his paintings the colour is excellent, the drawing not as good. Like most of his fellow-artists, he was fond of fantastic subjects, but his conceptions are often quite poetical. The subject of his greatest painting is the "Victory of Alexander the Great over Darius," painted in 1529, for Duke William IV. of Bavaria. He engraved both on wood and copper.

George Pentz (1500-1550?) was another very important follower of Albrecht Dürer. He improved his style by a study of Italian art after he left the school of Dürer. His heads are full of expression, and his drawing is correct.

James Binck's (b. 1504) style resembles that of Aldegrever, but his drawing is better.

Hans Baldung (1476-1545), among other works, painted scenes from the life of the Virgin for the altar-piece at Freiburg Münster.

Lucas Cranach (1472-1553) was a celebrated German painter and engraver of the Franconian school. His historical pictures and portraits are in the stiff style that was prevalent in Germany before the time of Dürer.

SEVENTEENTH CENTURY PAINTING IN SPAIN

The great period of Spanish painting occupies the seventeenth century, when artists appeared who represented the national characteristics.

The earliest name of a Spanish painter is that of Rincon, who was one of the brilliant court which circled round Ferdinand and Isabella, after their conquest of Granada had broken the last resistance of the Moors, and made them sovereigns over united Spain. Next to nothing of Rincon's work survives; but examples of the painting of the period, preserved in the Museum of the Prado, show the influence of Flemish art. This is explained by the tradition that in 1428 Jan van Eyck, while engaged in an embassy to the court of Portugal, had visited Spain. Meanwhile, it is certain that Spain had active relations, trade and otherwise, with the Netherlands, and it is likely that Flemish pictures were included in the imports.

In the sixteenth century, however, Spain was drawn into close political relations with Italy, and the influence of Italian artists, particularly of Leonardo da Vinci and Raphael, began to affect the Spanish painters. The influence was good so far as it directed their study to principles of drawing and composition; but bad in so far as it encouraged them to imitate the manner of the Italians at the expense of their own individuality. In consequence, the painters of this period are usually called Mannerists, and their work is regarded mainly as a necessary transition in the development of the really native art. The latter was not achieved until the seventeenth century, which for Spain was a time of political, commercial, and social decadence and yet produced her greatest artists.

Their greatness is primarily due to the fact that they represented in the most original way the characteristics peculiar to the Spanish race. Foremost among these is the intense preoccupation of the Spaniards with themselves and their own affairs, which, as in the case of the Hollanders of the same period, made naturalism the chief motive of their art. Conditions in Spain were such that the principal patrons were royalty and the Church. The kings of Spain clung to their title of "Catholic Sovereigns," and the Church in Spain was the most devout, as well as the most active, upholder of the Catholic faith in Christendom. The pictures, therefore, demanded by royal and ecclesiastical patrons were almost exclusively portraits or religious subjects. The mode in which the latter should be represented was prescribed by the Church; and, since the taste of the people was for facts, it insisted upon the most naturalistic delineation of the Sacred Story. The Crucifixion and scenes of martyrdom and asceticism were multiplied, and always with a literal exposition of the horrors of the incident. Blood and wounds and exhibitions of excessive emotion, whether of fury, anguish, or patient submission, were relied upon to strengthen the faith and kindle the devotion of the people.

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There had developed early in Spain three schools of painting: those of Valencia, Seville, and Castile or Madrid. Each of these produced in the seventeenth century one or more artists of superior distinction. We may begin with the school of Valencia, though it is the least important of the three, because its great representative, Ribera, was the first distinctively Spanish artist of the century.

José de Ribera was born in 1588 near Valencia, in the little town of Jativa, which was also the cradle of the Borgia family. Their favour had enriched the province of Valencia, whose nearness to Italy caused it to be the main

route by which Italian influences passed into Spain. The school of Valencia had been the first to become Italianised, while the marked devotion of the Church in this locality had set its impress upon the character of the painting.

José, as a boy, was wild and adventurous, and early made his way to Rome, where he preferred a life of poverty to the restraints of a home in the house of a cardinal who wished to befriend him. He made copies of the Raphaels and Caraccis in the Farnese Palace, and even found means of visiting Parma and Modena, where he studied the works of Correggio. But in time he came under the spell of Caravaggio, the leader of the contemporary school of naturalism in Italy. It made its headquarters in Naples, which was then under the rule of the Spaniards. The two reasons induced Ribera to settle there. He soon attracted the notice of the Spanish viceroy and by his forceful personality and great ability as an artist became celebrated both in Italy and Spain. The Italians, not without some jealousy of his reputation, called him "Lo Spagnoletto," "The Little Spaniard."

Ribera's impetuous nature and naturalistic ardour combined to give his portrayal of martyrs and ascetics a force and poignancy which were completely to the taste of his patrons in both countries. Further, he could satisfy, when called upon to do so, the fondness for pictures of religious sentimentality. But there was another side of him which appears in many of his pictures in the Prado, a grave and serious vein, expressed in canvases of great dignity and of very refined colour.

The influence of his work upon his Spanish contemporaries was strong and immediate. It was so essentially characteristic of the naturalistic tendency, which, notwithstanding the idealism borrowed from Italy, lay deep in the hearts of all Spaniards. Ribera, in fact, taught the Spanish artists

ZURBARÁN SEVILLE MUSEUM

APOTHEOSIS OF ST. THOMAS AQUINAS

Combines the science of Italian composition with characterization and feeling distinctly Spanish.

MURILLO

ST. ELIZABETH OF HUNGARY

A mingling of the classical and naturalistic. Note the unpleasant grossness of some of the details, characteristic of much Spanish painting.

MURILLO

THE IMMACULATE CONCEPTION

The subject in which Murillo excelled.

to turn from Italian imitators and mannerism and rely upon the inspiration of their native temperament.

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Ribera's pictures, brought into Valencia, soon reached the neighbouring province of Andalusia and affected the school of painting in Seville, turning it definitely into the direction of naturalism. Under this influence, the school produced three artists of distinguished importance: Zurbarán, Murillo, and Velasquez. But the last named, while still a young man, migrated to Madrid, and is accordingly reckoned in that school.

Zurbarán (1598-1662)

Francisco de Zurbarán, the son of a small farmer in the province of Estremadura, went to Seville and studied with a painter named Roelas (1560-1625). But, influenced by the naturalism of Ribera, he learned to rely upon and to express his own individuality. His quiet and simple disposition led him to find congeniality in the retired and methodically conducted life of the monasteries. Though he was not one of them, he consorted much with monks and portrayed the most attractive features of the monastery life. He was particularly at home among the white-frocked brethren of the Carthusian order, and no one has ever painted the ample folds of white habits with more dignity and technical charm or given more character to the varied types of humanity which they clothed, than Zurbarán.

His pictures are distinguished by a large simplicity of composition, a finely ordered balance, and a feeling somewhat austere, but characterised by virile wholesomeness. His colour also and handling of light and shade are admirable.

His masterpiece is the "Apotheosis of St. Thomas Aquinas," now in the Provincial Museum of Seville. It was

painted for the Church of the College of St. Thomas, whose founder, Archbishop Diego de Deza, is represented in prayer, accompanied by three brothers of the order in black cloaks over white habits. Opposite them kneels the Emperor Charles V., a patron of the order, with three courtiers. Beside "the Angelic Doctor" sit four doctors of the Church, Gregory, Ambrose, Augustine, Jerome, while in the "glory" above appear Christ and the Virgin and St. Paul and St. Dominic. With the simple black and white of the doctor's figure are contrasted the red of the cardinal's robe and the superb embroideries on the copes and the rich brocade of the emperor's cloak. The characterisation of the several groups will repay study. Each represents a different general type, individualised in the separate figures. The picture has elevation of feeling and devotional expression, but lacks the religious sentimentality which the Andalusian taste craved. This is characteristic of Zurbarán and probably accounts for the fact that his reputation did not survive into the eighteenth century. Indeed, it is only of late years that his greatness as an artist is being recognised.

Murillo (1618-1682)

Bartolomé Estéban Murillo was born in Seville, in the same year in which "the Virgin Mary, in the mystery of her Immaculate Conception, had been proclaimed the patroness of the Dominions of Philip IV." He became celebrated as the "Painter of the Conceptions."

He was nineteen years the junior of Velasquez, who received his fellow-townsman kindly when the latter arrived in Madrid to study. He introduced him to the king's gallery. Here the young Murillo studied and copied the works of Titian, Rubens, Van Dyck, Ribera, and of Velasquēz himself, to such good purpose that the last-named advised him to visit Italy. But Murillo was independent and self-reliant.

He had gained enough experience to enable him to express himself and he preferred to return to Seville. Here an opportunity soon presented itself. The monks of the monastery of St. Francis wished their cloister decorated but had not sufficient money to employ one of the "leading" artists. With some misgiving they gave the commission to Murillo. He spent three years on the work and at its completion found himself the most famous painter in Seville.

He had taken from the great masters whom he had studied enough hints of technique to form a style of his own. But it was the character of his subjects and his treatment of them which captivated the Sevillians. Murillo had proved himself not only a great story-painter, but also one who could make the facts and the feeling of the story appeal to the hearts and minds of the masses of the people, rich or poor, educated or uneducated. This was a gift possessed by Raphael and many other artists of the Renaissance, who, at a time when there were few books and fewer readers, illustrated in the finest sense the Sacred Story. Murillo, like those earlier masters, was a "prince of illustrators."

This explains both the fascination that he exercised upon his contemporaries and posterity and also the defects which the present age, with its abundant facilities of reading and more critical attitude towards the technical aspects of painting, have discovered in his work. Murillo was not a great master of composition, as Raphael was, nor as Zurbarán. Nor were his compositions as lucidly natural as those of the latter. His famous "Miracle of the Loaves and Fishes," and "Moses Striking the Rock," for example, are partly conventional and partly naturalistic. And this medley of motives appears in much of his work; for instance, in the well-known "St. Elizabeth of Hungary," which combines the imposing paraphernalia of a Renaissance classic building with the most disgusting details of naturalism.

Moreover, his preoccupation with the incidents of the story and particularly with excess of sentiment frequently interfered with the qualities of colour and craftsmanship. Accordingly, as a painter he is often at his best in the frankly natural pictures of urchins, lazy in the sunshine, and in some of his "Holy Families," such as that with the little bird, in which Murillo has simply transplanted the story into the home of a workman of his own day.

It is, however, in his "Conceptions" that he reaches his highest point. In these he has portrayed the Virgin as a girl of the people, yet has idealised the type. And for his subject he discovered a method of technique admirably expressive. It preserves the plasticity of the form and yet invests it with a suggestion of being impalpable and buoyant, so that it seems to float by its own inherent lightness. But the quality of feeling expressed is rather emotional than spiritual.

Velasquez (1599-1660)

The great representative of the school of Castile or Madrid is Diego Rodriguez de Silva y Velasquez; de Silva being his father's name; Velasquez, that of his mother, added according to the Andalusian custom. He was born in Seville and studied with the painter Pacheco, whose daughter he married. In 1622 Velasquez went to Madrid with an introduction to his fellow-townsman, Count-Duke Olivarez, who was the young king's minister. The following year Olivarez presented Velasquez to Philip IV., and there began the friendship between the sovereign and the artist which lasted until the latter's death.

During this period of nearly thirty-seven years Velasquez twice visited Italy. The experience helped to broaden and deepen his mind and taste, but otherwise left him untouched by Italian influence. He remained staunch to the naturalistic

VELASQUEZ

THE ADORATION OF THE SHEPHERDS

Spanish in character but Academic in treatment.

VELASQUEZ

FORGE OF VULCAN

VELASQUEZ

MAID OF HONOUR

The masterpiece of a unity of vision, achieved by the relation of tones of colour.

GOYA

LA MAYA

Costume and flesh painted with extraordinary sureness and delicacy.

motive, of which he is the finest exponent in the art of painting.

His duties at court compelled him to be mainly a painter of portraits of the king and royal family and other members of the court, including one or two of the favourite actors and some of the dwarfs, who were the royal playthings. He also supervised the decoration of the king's summer-house, Buen Retiro, and painted for it equestrian portraits of the king, his son, the little Don Balthasar Carlos, and of Olivarez; as well as a decorative canvas commemorating the "Surrender of Breda." With these works were interspersed occasional figure-subjects, concluding with his masterpiece, "Las Meñinas," or the "Maids of Honour." Outside of his associations with Philip IV., he painted during his second visit to Italy the "Pope Innocent X.," one of the greatest portraits in the world.

Velasquez's career presents a continuous advance in his conception and treatment of naturalistic expression. His motto was "Truth, not Painting." Briefly, his aim was to render a "unity of vision"; to unify the impression which the eye received. In this respect he became in the nineteenth century the example which inspired the modern "Impressionists."

His efforts towards "unity of vision" can be traced in his works. Before he moved to Madrid he had painted the "Adoration of the Shepherds" (National Gallery). In this he secured a unity of arbitrary distribution of lights and shades, and the picture is dark and blackish in the shadows. Some ten years later he produced the "Topers," or "Los Borrachos" (Prado). Here the shadows are warm and luminous and the colour throughout brilliant as gems. But the unity is that of a number of parts fitted together like a mosaic; you are conscious of the parts as well as the whole. It is not a unity of natural vision. During his first visit to

Italy the "Forge of Vulcan" was painted, in which the artist shows himself to be feeling after tone. The colours do not include many hues; but, instead, many varieties of tone of the blacks and browns and greys which are used. By this "relation of values," as it is called, a great advance in unity of vision is secured. Henceforth, tone occupied him more and more, reaching its finest expression in such canvases as "Menippus" and "Æsop." There was an interruption in the case of the "Surrender of Breda," and the equestrian portraits. In these, being decorations, he rather resorted to the mosaic manner of producing a colour unity.

As Velasquez became absorbed in tone he grew increasingly interested in light; in the way in which light, according to its quantity and quality and the direction in which it strikes an object, affects the form and colours. He learned, too, how light in nature tends to subdue contrasts of colour and definiteness of outlines and to draw everything into a unity of effect. He pressed forward to the solution of the problem of the unity of vision by painting the effects of light. He solved it triumphantly in the unified impression of "Las Meñinas," the most wonderful rendering of nature's aspects that has ever been achieved in painting.

The scene is the artist's own studio, and he appears in it standing before a canvas on which he is engaged in painting a portrait of the king and queen. Their figures are reflected in a mirror at the end of the room. The story is that the sitting was interrupted by the entrance of the little princess with her maids of honour and two dwarfs. The child asks for a glass of water, and it is being presented to her by one of the maids. All the figures are wonderfully painted; but the marvel of the picture is in the brushing in of the greys of the walls and ceiling, so that the whole scene appears to be permeated with lighted atmosphere, which draws everything into a single vision.

In his gradual discovery of how to create a unity of vision, Velasquez found that he must not represent more than the eye can take in at a single sight. Accordingly, much must be left out, and what is retained must be represented only by essential details. It is through his growing practice of leaving out everything but what is essential to the main motive, and of representing what is put in with broad and simple suggestiveness, as well as by his masterly rendering of light, that Velasquez has influenced modern impressionists. For in the efforts of the latter to render the impression of a scene as the eye receives it at a single sight, they have been inspired and guided by the great Spaniard.

Goya (1746-1828)

More than a hundred years after Velasquez's death there appeared in Madrid Francisco Goya y Lucientes. Yet he may be fitly mentioned here, because he was the great successor of Velasquez and handed on the principles of impressionism to the nineteenth century. Goya, after a turbulent apprenticeship to painting in Saragossa and Rome, interrupted by a short experience as a bull-fighter, became court-painter to Charles III. and his successor, Charles IV. The latter's queen was Maria Luisa, notorious for her amours, one of her favourites being an ex-guardsman, Godoy, who became the virtual ruler of the country and eventually plunged it into war with France. In this masquerade of court life Goya moved as in his element. Gallant and fearless, he was the darling of the women, while the men had a prudent dread of his prowess with the sword. But, though he joined in the prevailing license, he was a pitiless satirist of king, queen, and courtiers. Even the Church and the professions did not escape the lash of his pictorial satires. Some of these were painted in oils; but more frequently were

done in etching. Particularly in his series of "Caprices," "Proverbs," and "Horrors of War," he displayed a most original and powerful use of the needle, inspired by an imagination of extraordinary inventiveness, which mingled beauty with the grotesque and horrible.

Two of his famous pictures in the Prado have for subject a "Maia," or girl of the people. In one case she is nude, the impression of young firm flesh being conveyed with most delicate charm. The other is clothed, and here the piquancy of the costume is interpreted with marvellous skill and feeling for beauty. Similarly in his numerous portraits, it is the character of the personality and the distinction of the clothes that are hit off with a wonderful sureness and economy of method. Goya worked rapidly and under the impulse of moods. Accordingly, his work is uneven; but at its best brilliantly impressionistic.

It was a saying of his that in nature there is no colour, only light and dark. By this paradox he anticipated the modern use of colour, largely derived from his example, which relies not so much upon the hues of colour as upon the subtle discriminations of tone in a few colours.

El Greco (1548?-1625)

During the first quarter of the seventeenth century flourished Domenico Theotocopuli, called "El Greco," from the fact that he was born in Crete. A student of Titian's, he migrated to Spain and settled in Toledo. The latter city, which once had been the nucleus of Moorish culture, was now the burning centre of Catholic devotion; its cathedral the richest in Spain, its priesthood most fervent, its laity foremost in loyalty to the Faith. It was of this religious zeal that El Greco, the foreigner, himself a devout Catholic, became the exponent. He was a contemporary of Cervantes, who, in a vein of satire, interpreted the chivalric spirit of

EL GRECO

CHRIST IN THE ARMS OF THE FATHER

Observe the type of the angels' faces, characteristically Toledan; and the feeling of deep reverence that prevails.

FOUQUET

ANTWERP MUSEUM

THE VIRGIN AND INFANT JESUS

Strangely fascinating blend of symbolism and naturalism.

Spain while El Greco expressed the religious. By many of his own day El Greco was reckoned a madman, for his style was so different from the naturalistic one, which was gaining ground at that time. But, to-day, he is an artist who is commanding a very profound, though still limited, appreciation.

The reason is, that for some fifty years past naturalism has held sway in painting, until now a reaction has set in. Many people have grown weary of the skill with which painters represent the appearances of nature. They are demanding that more shall be made of the expressional possibilities of painting. It is here that the example of El Greco is suggestive.

El Greco, when he chose, could represent his subject naturally. But usually this was only a foil to his spiritual expression. In order to render the latter he exercised a liberty to deviate from natural appearances; or so to treat them that it should no longer be their truth to nature that was obvious, but their capacity to stimulate the spiritual imagination. His masterpiece is the "Funeral of Count Orgaz," in the Church of San Tomé, in Toledo. This picture represents the legend that, when the pious Count, the builder of the church, was being buried, the saints Augustine and Stephen appeared and deposited the body in the grave. In the lower part of the picture this incident is depicted with frank naturalism; round about the principal figures being a rank of mourners, many of whom represent portraits of famous men of Toledo of the artist's own day. Meanwhile, above, the curtains of the clouds have been drawn back and a vision is revealed of the sainted Count, appearing naked at the feet of his Redeemer, while the Virgin intercedes in his behalf. The length of the Count's body has been exaggerated and the heavens are filled with angels and the holy dead, forming a composition strange, and even

bizarre. Yet the very unexpectedness of its organised disorder captures the imagination and lifts it up in ecstasy. At least, that is how the picture affects those who have learned to appreciate it. Meanwhile, to those who have not, this upper part of the composition seems to be a disturbingly incongruous contradiction of the studied regularity of the lower part.

PRE-RENAISSANCE PAINTING IN FRANCE

The French nation is a blend of several strains: Germanic, Roman, Celtic, and a little Greek. It has been customary for foreigners to think of the French as a "Latin" race; but while they have a strong infusion of Latin blood, and have inherited certain distinctively Roman characteristics, such as a love of logic and order and constructive skill, the genius of the race is conspicuously Northern.

We have seen how this produced from the twelfth to the fifteenth century a great era of cathedral building with an accompanying art of decorative sculpture. It is to be noted also that during this period there was an extensive and vigorous growth of literature. Of early painting fewer evidences survive. It began, as elsewhere, with illuminated manuscripts, many of which are preserved in the Bibliothèque Nationale; and developed into mural paintings, almost all of which have perished. But of the early panel-pictures on wood and canvas, a fair representation is to be found in the Louvre. They date from the fourteenth and fifteenth centuries. In some the figures are projected on a gilded background, which in other and usually later examples is replaced by architectural settings or landscapes.

Of the first kind is the "Last Communion and Martyrdom of St. Denis," the patron saint of Paris. In the centre Christ hangs upon the cross, while above him appears the Holy Father. At the left, Christ stands outside a prison, administering the Blessed Sacrament to the saint, whose head shows at a barred window. Balancing this incident, at the right, the saint kneels before a block awaiting the blow of the executioner's ax, while the head and trunk of another ecclesiastic lie at the foot of the cross. The details of blood

and wounds are rendered with repulsive naturalism, yet the flesh tints are tender and delicate as in a miniature. In fact, here, as in other examples of the fourteenth century, the style of the painting is that of a miniature on a large scale.

By the following century, however, the style has become broader; the modelling of the figures vigorous, while the faces are more individualised in character and varied in their expression of emotion. The first example is a "Pietà" by some unknown painter of the school of Avignon. This city during the greater part of the fourteenth century was the abode of the popes, and artists had been brought from Italy, followers of the Giottesque style, to decorate the palace. Their influence may possibly have had a share in developing the local school; but the style of this picture is also suggestive of the Flemish school.

Flanders, at that time, was closely connected with France, forming part of the possessions of the Duke of Burgundy, which extended south along the western bank of the Rhine. The Duchy was thus a connecting link between the North and South, and Burgundian painters seem to have combined the naturalism of the North with Southern sentiment. This "Pietà" is probably the work of one of them who was settled in Avignon.

Among the earliest names of painters appears that of Nicolas Froment, of Avignon. His work, which belongs to the fifteenth century, included still-life, landscape, and portraits. Fine examples of the last are the portraits of King René of Anjou and his wife, now in the Louvre. But the most important artist of this period is Jean Fouquet. He

Fouquet (1415-1490)

was a native of Tours and spent part of his life in Italy, where he found in the work of the Tuscan primitives something congenial to his own Northern bias. He is represented

FRANÇOIS CLOUET

PORTRAIT OF A BOY

Refinement of style and expression of an individual personality.

"Reproduced from Radcliffe's 'Schools and Masters of Sculpture' Copyright, 1894, by D. Appleton & Company."

JEAN GOUJON

LOUVRE, PARIS

DIANA

P. DE CHAMPAIGNE

CARDINAL RICHELIEU

Fine personal characterization and superb pictorial effect.

VERSAILLES

GALLERY OF BATTLES

in the Louvre by two portraits, one of them being of Charles VII., who was crowned at Rheims by Joan of Arc. It is a sad face, the painfulness of which is in no wise mitigated by the character and painting of the costume. Yet it is an extraordinarily human document; arresting and haunting by reason of its direct and simple appeal. The Berlin Museum possesses a very fine example of this artist in the "Portrait of Étienne Chevalier with St. Stephen," while the Museum of Antwerp has a curious and strangely fascinating "Virgin and Child." The model for the Virgin is said to have been Agnes Sorel, the king's mistress; which, whether it be a fact or legend, throws an interesting side light on the religious sentiment of the times.

Jean Fouquet is the artist of the transition period, preluding the direct influence of the Italian Renaissance, which appeared in France in the sixteenth century.

PAINTING OF THE FRENCH RENAISSANCE

With the accession of Francis I., in 1515, the direct influence of the Italian Renaissance was introduced into France. He was enamoured of everything Italian, and, although his military ambitions in that country as the rival of Charles V. ended in his being taken prisoner at the battle of Pavia in 1525 and held a captive in Madrid for a year, he signalised his return to sovereignty by inviting Italian artists to enlarge and beautify the palace of Fontainebleau. Among those who came for longer or shorter stay were Leonardo da Vinci, Andrea del Sarto, Il Rosso, Primaticcio, Niccolo dell'Abbate, and Benvenuto Cellini.

It must be understood that in using the term Renaissance in connection with France, one employs it otherwise than in the case of Italy. The Italian Renaissance was actually a rebirth of art, bringing life to what had become the dead bones of Mediævalism. France, on the contrary, as we have seen, was in artistic matters vigorously alive even before the beginning of the Italian Renaissance, and was still vigorously growing when the Italian influence arrived. What the latter did for the French art was to improve it technically; to teach lessons of composition, drawing, perspective and technical expression; to emphasise the importance of the form in which the subject is embodied. And so thoroughly did this lesson represent the actual need of the French genius and so completely did the latter absorb it, that when the preëminence of Italy in the fine arts declined at the end of the sixteenth century, France succeeded to it and has held it ever since. "For the French have proved themselves the only race since the Italians of the Renais-

sance and the Greeks of antiquity, to whom art in its various forms is a natural and inevitable expression of what is for the time being their attitude towards life."

Meanwhile, although French naturalism needed to be fertilised by Italian idealism, the French genius did not capitulate to foreign influence. Even Francis, while employing the foreigners to embellish Fontainebleau, encouraged Northern artists. Foremost among these was the family of Clouets. The father, Jean Clouet, was a native of Flanders, who settled in Tours, where François, the most famous of the three sons, was born in 1500. Their work was chiefly portraiture. The Louvre possesses a splendid example of the father in the "Portrait of Francis I." It represents the king at about thirty years old, dressed in a pearl-grey doublet, striped with black velvet and embroidered in gold. The expression of the face is sly and sensual. As a portrait it suggests a keen analysis of character; as a canvas it is magnificently decorative. Titian's portrait of the same monarch is also in the Louvre. While it shows a much greater command of technical resources, it is inferior in characterisation to the searching truth of Clouet's. Yet in the decorative splendour of the latter's composition it is possible to detect the Italian influence.

Another instance of the Northern genius being fertilised by the Italian is to be seen in the sculptor Jean Goujon, who has been mentioned already. He had before him the example of Benvenuto Cellini's "Nymph of Fontainebleau" when he modelled his own "Diana," a group in which the goddess is reclining upon a stag, surrounded by her hounds. Her figure is nude and to some extent idealised; yet it still preserves a sort of impersonal naturalness, which renders the conception very superior to that of Cellini. The latter has tried to imitate the style of Michael Angelo, and succeeded

only in giving his figure a rather vulgar exuberance of form and turbulence of action.

The point is, that the French genius, so far from succumbing to foreign influence, took from it what it needed to complete its own development.

DE LARGILLIÈRE

MARIE MARGUERITE LAMBERT DE THORIGNY

Affected in sentiment but very decorative.

POUSSIN METROPOLITAN MUSEUM OF ART, N. Y

FAIRIES AND NYMPHS

CLAUDE LORRAIN LOUVRE, PARIS

THE LANDING OF CLEOPATRA AT TARSUS

WATTEAU LOUVRE, PARIS

EMBARKATION FOR CYTHERA

SEVENTEENTH CENTURY PAINTING IN FRANCE

T was in the seventeenth century, and particularly under he rule of Louis XIV., that French painting came near o being Italianised. Painters went to Italy to study and eturned home to emulate the Italian "grand style," and n this way were encouraged by Louis XIV., whose courtiers attered him by calling the period "Le Grand Siècle, le iècle de Louis Quatorze." He had inaugurated his assumption of authority with the autocratic phrase "L'état, c'est noi," and affected the absolutism of a Roman emperor, bent n reducing government, including that of literature and he fine arts, to a Roman form of systematisation.

The earliest of these Italianised French painters were Martin Fréminet (1567-1619) and Simon Vouet (1590-1649). They were followed by Eustache Lesueur and Charles Lebrun.

Lesueur (1617-1655)

The former was called by his contemporaries "the French Raphael." His religious pictures in the Louvre explain the llusion. They are graceful and refined, but woefully deficient n originality and force. Charles Lebrun, on the contrary, vas conspicuous for both these qualities; prolific in invention, and a rapid and skilful worker. His talents exactly uited the Grand Monarch's love of pomp and ostentation.

Lebrun (1619-1690)

Lebrun, accordingly, was engaged to embellish the gardens f Versailles with fountains and statues and the interior with ainted decorations extolling the power and magnificence of he king. They display amazing versatility, but are extravagant in the wealth of details and meretricious in senti-

ment. In 1648 Lebrun took the principal part in founding the Academy of Fine Arts in Paris and the French Schoo of the Fine Arts in Rome. He was also the first director o the Tapestry Factory of the Gobelins, which was originate by Colbert.

Philippe de Champaigne (1610-1695)

Contemporary with the historical and decorative painter flourished the court painters of portraits. The most seriou artist among them was Philippe de Champaigne. He wa born in Flanders and inherited the Flemish love of rich colour ing and capacity to render the character of his sitters. Thi he did with a grave dignity that was in complete contrast t the display-portraits, which were more to the taste of th king and his courtiers.

Pierre Mignard (1610-1695)

The earliest of these was Pierre Mignard, who also rivalle Lebrun in the field of historical and decorative painting. H was famous as a painter of the court beauties and set th fashion for elegant and rather shallow representation c female loveliness, which became a characteristic departmer of French painting.

Largillière (1656-1746)

The vogue was continued by Nicolas Largillière, whos portraits are very ornate in composition, with profuse di play of velvets, satins, and jewelry excellently depicte Meanwhile, the portrait of pomp, or " portrait d'apparat as the French call this style, was brought to its highe point by Hyacinthe Rigaud. Louis was advanced in yea

Rigaud (1659-1743)

when Rigaud painted him and the portrait is a very king

one, helping to suggest the undoubted genius for ruling that, apart from flattery and subservience of courtiers, characterised the Grand Monarch. The figure is in a white satin suit, over which fall the voluminous folds of a magnificent blue velvet mantle, embellished with silver fleur-de-lys, which trails handsomely on the floor. In another famous portrait, that of the powerful and popular Bossuet, bishop of Meaux, he has depicted, as only second to the royal pomp, the magnificence of the ecclesiastic. This era of courtly portrait-

Engravers

painting developed a very remarkable succession of line-engravers, whose names include those of Robert Nanteuil, Gerard Edelinck, Antoine Masson, and the Drevets, who consisted of Pierre Drevet and his son and nephew. These famous men translated into line-engraving the portraits of the painters, and attained a richness and delicacy of craftsmanship and an ability to reproduce the character of the subject that have never been surpassed in engraved portraiture. Their works are treasured by print-collectors.

. . . . . .

An interesting phenomenon of this age of display in painting was the quiet work of the three brothers Le Nain. Paint-

Le Nain (1588-1677)

ing in subdued tones of grey and brown, with very sparing use of the brighter colours, they were partial to simple *genre* scenes of country life; such as a farmer in his smithy and haymakers returning from the fields. Their work presents a little oasis of naturalism amid the Italianate parade of artificial splendour.

. . . . . .

Another notable feature of the seventeenth century is presented by Nicolas Poussin and Claude Lorrain. Both lived

in Italy during their active years as painters; yet each preserved something of the character of the Northern genius and exercised a lasting influence upon the French school.

Poussin (1594-1665)

Poussin was of Norman parentage, of good family, and had for one of his teachers Philippe de Champaigne. He had also the opportunity, as a young man, of studying some engravings after Raphael's pictures. In time he went to Rome, where he was particularly interested in the remains of Roman low-relief and high-relief sculpture. Out of these various influences he gradually formed a style of his own, which was characterised by a certain gravity of distinction combined with Raphaelesque grace. Meanwhile, his Northern temperament asserted itself in a marked love of nature, which led him to unite the figures with the landscape in a new way.

The great Italians had used landscape as a background or, at least, as subordinate to the figure. Poussin wedded the two on more equal terms of intimacy, so that they mutually interpret each other. For this purpose he selected subjects from the Bible or mythology, and treated them in compositions which, happily, unite the dignity of architectonic orderliness with the freer lines and masses of nature.

In this combination of the classical and the naturalistic motive Poussin proved himself directly representative of the French genius, and set a standard for the newly formed French Academy. Accordingly, he is regarded as the virtual founder of the French classical school of painting, and no less as the father of French landscape painting.

Claude Lorrain (1600-1682)

Claude Gellée, called Lorrain, after his native province, went to Italy in the company, it is said, of a party of French pastry-makers. He entered the service of an Italian painter,

PATER LOUVRE, PARIS

FÊTE CHAMPÊTRE

Following the style of Watteau, but with less beauty of abstraction.

CARLE VAN LOO — LOUVRE

A HUNT PICNIC

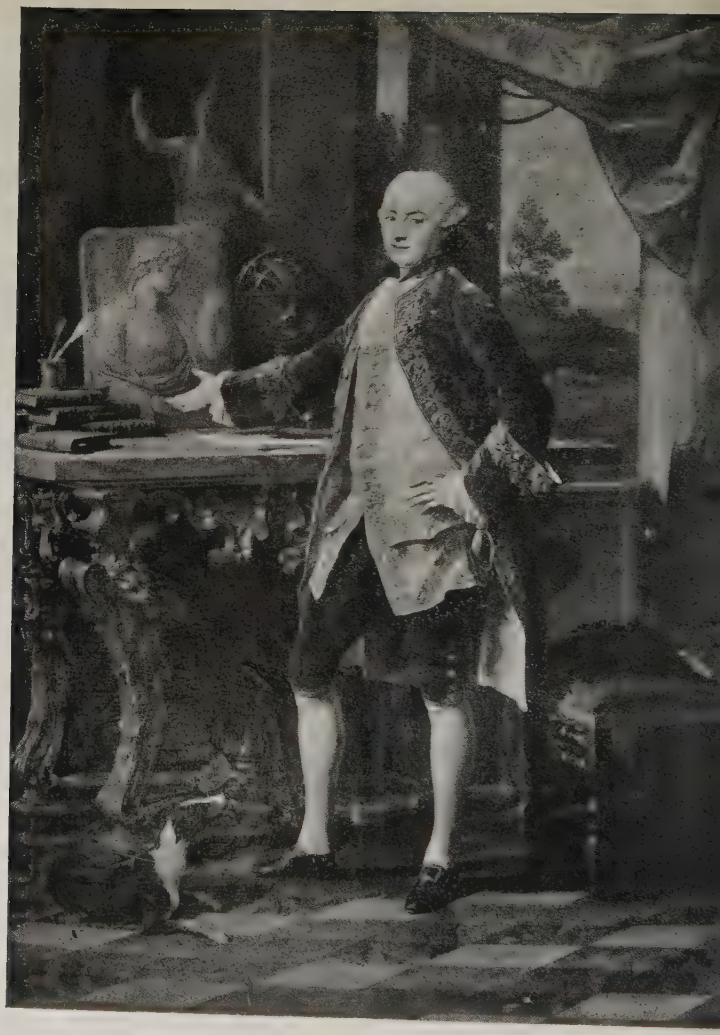
An attractive work that must have been painted under the influence of Watteau

LANCRET

NATIONAL GALLERY, LONDON

CHILDREN AT PLAY

An elegant and playful example of Rococo style.



FRANCOIS HUBERT DROUAIS

JOSEPH II. OF AUSTRIA

Represented as a patron of the arts and sciences.

from whom he seems to have picked up the rudiments of painting. Then he left his employer and made a tour through Italy on the way to his home in France; returning, after a short visit, to Italy, and settling in Rome. Many years were spent in close study of nature, until, at length, his pictures attracted the attention of the Cardinal Bentivoglio. Aided by this patron he become famous and his pictures continued to be regarded as the finest examples of landscape art, until the naturalistic movement set in at the beginning of the nineteenth century. For his landscapes are of the kind known as the classical style of landscape, of which he is regarded as the inventor.

He studied directly from nature and filled his sketch-books with innumerable details of nature and of the classic buildings which abounded in the neighbourhood of Rome. From these he selected the materials for his pictures; building up the compositions with fragments drawn from a variety of sources. The method is architectonic, but, since the details are derived from nature, the composition has an ease and naturalness of appearance, heightened to dignity by the calculated balance and harmony of all the parts with one another and the whole. It was a blend of the natural and artificial that exactly suited the taste of the eighteenth century.

Claude was especially happy in his use of architectural features, which afforded an element of order and stability in contrast to the flow of line and pleasant irregularity of the natural features. He gave his pictures historical titles, such as the "Landing of Cleopatra at Tarsus"; but adopted the device simply as an excuse for enlivening the scene with groups of small figures. He left behind him a book of drawings, which he called "Liber Veritatis." They were executed in bistre, a brown pigment, and occasionally touched with

white. Numerous notes accompany the drawings, and it seems that he intended the book to be a record of the pictures he had painted, with particulars concerning them, including their owners. The book is now in the possession of the Duke of Devonshire.

FRENCH PAINTING OF THE EIGHTEENTH CENTURY

In the eighteenth century, as in the seventeenth, painting in France was largely a product of the conditions of court life. Poussin and Claude Lorrain had been exceptions, and we shall find one or two in the new century; otherwise the painters were mainly responsive to the prevailing tone of aristocratic society. A great change passed over the latter after the death of Louis XIV. in 1715.

The Grand Monarch had become very serious in his old age and a heavy pall of pompous routine hung over the court at Versailles. With the accession of Louis XV., a child of five, and the regency of the Duke of Orléans, the heaviness was resolved into a period of light, spontaneous gaiety. Versailles was abandoned for the Palace of the Luxembourg, and by degrees society ceased to be confined to the ceremonial of the court and overflowed into private palaces, which grew up in the Faubourg de Saint-Germain. The smaller salons needed a lighter form of furnishing and decoration, and thus was gradually developed the sprightly art of the Rococo.

It is supposed that this term was invented out of the word "rocaille," "rock-work," in allusion to the artificial rock-work and grottos which became popular in the time of Louis XIV. It is specifically applied to the art of Louis XV., embracing the middle fifty years of the eighteenth century. At its best, it was distinguished by elegance, but tended to grow increasingly lavish and extravagant, until it was swept away in the taste for simplicity which marked the reign of Louis XVI. The great artist of the Rococo period

Watteau (1684-1721)

is Jean Antoine Watteau, a native of Flanders, where Valenciennes was his birthplace. Coming to Paris he entered the studio of Claude Gillot, a painter and designer of charming fancy, and later found a home with Claude Audran, custodian and one of the decorative artists of the Luxembourg. But his real master was Rubens, whose magnificent decorations in honour of Marie de Medici were the chief glory of the palace.

It is to be noted that from this time onward Rubens and not the great Italians became the principal foreign example, the influence of which has been renewed again and again in French painting. The lesson of Rubens was, on the one hand, the joy of life. and, on the other, the technical qualities of colour, and light and shade, and fluently decorative and animated composition. He was a great painter and from him the Frenchmen of the eighteenth century, and particularly Watteau, learned to regard their art as one of painting rather than of draughtsmanship.

Watteau set the fashion for pictures of "fêtes galantes," in which exquisitely costumed ladies and gentlemen dance, picnic, stroll, or recline in landscapes of ideal loveliness. The artist himself was a consumptive, doomed to an early death, and withal a foreigner. He kept himself aloof from actual contact with the court life, and caught what there was of poetry and beauty in it and idealised what he had derived. Such a picture as the "Embarkation for Cythera," the fabled isle of love, is a veritable poem of the joy of life and love of youth, blossoming in colour.

No such richness and subtlety of colour or so abstract a conception of the loveliness of beauty appears in any of the followers of his style. They repeated his kind of subject, but in a manner less spirituelle, which, as the morality of society deteriorated, became more and more shallow and

BOUCHER

LOUVRE, PARIS

PASTORAL SUBJECT

Very decorative, but representing the decline in taste of the Rococo.

NATTIER VERSAILLES

MADAME LOUISE

Pretty and pleasing, but conventionally affected.

CHARDIN LOUVRE, PARIS

THE BLESSING

Illustrating the sentimental side of Chardin's charming genre.

GREUZE LOUVRE, PARIS

THE BROKEN JUG

Characteristic of his type of refined innocence.

meretricious, and, at the same time, exhibited a growing decline of technical quality. Among these continuers of the "fêtes galantes" were Nicolas Lancret (1690-1743), Jean Baptiste Pater (1695-1736), and Jean Baptiste van Loo (1684-1745). François Boucher (1703-1770) deserves more consideration, for, although his work is trivial in character, flashy in colour, and unpainterlike in technique, he was a decorator of no mean invention and of untiring industry. He made tapestry designs for the Gobelins, painted pictures and covered walls and ceilings with so prolific a brush, that the quality of his work suffered often from the haste with which it was conceived and executed.

Fragonard (1732-1806)

The succession of the painters of the "fêtes galantes" closes with Jean Honoré Fragonard. He derived his art straight from Rubens, instead of acquiring it by imitation of Watteau, and to some extent approximates the latter's excellence. Scarcely less decorative than Boucher, he far surpassed him in drawing and colour, while his handling of the brush proved him to have the quality of a true painter. But the spirit of his work lacks the poetic seriousness of Watteau's and reflects the soulless emptiness of a society that was exhausted with self-indulgence. For the cynical phrase of La Pompadour to her royal lover, Louis XV., "After us, the deluge!" was about to be fulfilled. The mutterings of the revolution were in the air and Fragonard lived to see the fury break.

Chardin (1699-1779)

Meanwhile, outside the routine of court life there lived a painter who, like the brothers Le Nain in the preceding century, pursued the tenor of his way uninfluenced by fashion. This was Jean Baptiste Chardin—a true painter. His early

work consisted of still-life subjects; but in time he added figures and developed a beautiful *genre* style. It is distinguished by the charm of its colour, light and shade, and atmosphere. He again was a follower of Rubens, but discovered for himself a method of painting which anticipated the later one that we shall meet with in the nineteenth century. It involved the laying on of the paint in separate patches, which the eye at the necessary distance from the canvas combines into a unity. The appreciation which Frenchmen have for this artist is shown by the large group of his pictures in the Louvre.

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Louis XVI. came to the throne in 1774. Well-intentioned, but with no force of character, he was unable to cope with the problems that crowded upon the government. Nor could the graciousness of his queen, Marie Antoinette, add aught but pathos to the inevitableness of their destiny. What they could do, they did. The licentiousness of the court was replaced by an atmosphere of innocence, which itself was artificial. Virtue became the vogue, and it was the fashion to associate it with the life of the humbler classes. The queen erected in the park of Versailles "Le Hameau," a toy-village of cottages, mill, and cow-sheds, where she and her ladies played the part of shepherdesses and dairy-maids. This vogue of innocence and sentimental virtue was reflected in the art of Jean Baptiste Greuze.

Greuze (1725-1805)

As early as 1760 Greuze delighted society with his "A Father Reading the Bible to His Children." The novelty of such a subject produced a sensation, which was repeated in "A Father's Curse," and "The Son Chastened." Greuze became the fashion and then proceeded to tickle the taste he had created with pictures of lovely young girls, of inviting inno

cence, plunged in grief because they had broken a pitcher, or in some other mild way involved themselves in pathos. As long as society was playing with the idea of innocence and virtue, Greuze was a success. But as the crisis of reality began to thicken, the artificiality of his subjects and their technical treatment ceased to captivate. Greuze and his prettiness of style, so essentially meretricious, were swallowed up in the terrible realities of the revolution.

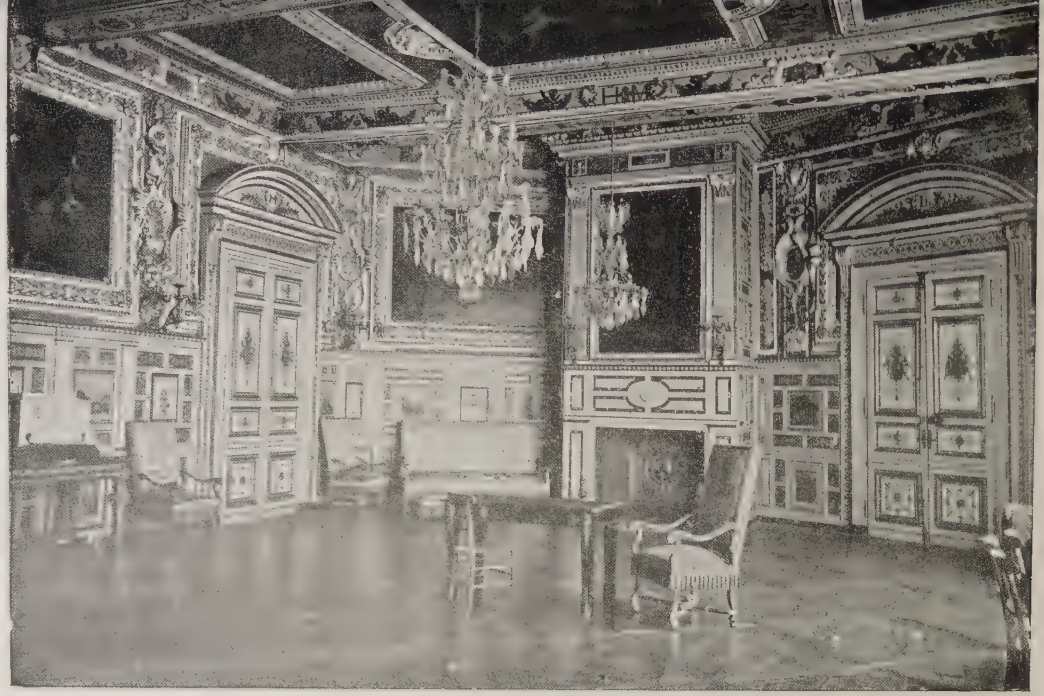
ARCHITECTURE IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES

ITALY

The close of the sixteenth century found established in Italy the vogue of colossal orders, of which St. Peter's is the noblest example. Frequently pilasters take the place of columns, running up through several stories. The originators of this style had been Palladio and Vignola, and the influence of the former extended into the seventeenth century. It was, however, rivalled by the example of Bernini. Thus, in one direction the style known as *Classicismo* often tended to a cold and barren dignity, while in another the followers of Bernini swung to the opposite extreme of lawless and vulgar extravagance. This latter style is popularly known as "Baroque," which, in its original Italian form *barocco*, has the significance of being unrestrained, and in bad taste. It is seen most frequently in the churches of the period built by the powerful Order of the Jesuits; and is characterised by "broken and contorted pediments, huge scrolls, heavy mouldings, ill-applied sculpture in exaggerated attitudes; sham marble, heavy and excessive gilding, and a genuine disregard for architectural propriety" (Hamlin). The Gesuati, at Venice, erected 1715-1730, may be taken as a typical example.

FRANCE

The classic style of architecture was imported into France from Italy with the advent of Marie de Médicis, wife of Henry IV. (1589-1610). The most important works of this period were the addition of a great court to the Palace of



PALACE OF FONTAINEBLEAU

Salon of Louis XIII., or "Oval Salon," on northwest side of "Oval Court." The decoration is of the general style of Henry IV., but much altered during different reigns.

LOUVRE

LE PAVILLON RICHELIEU

Sumptuous and dignified Renaissance style,

THE PANTHÉON, PARIS

A great example of the classic revival of the reign of Louis XV. Note the imposing portico and the peristyle around the drum of the dome.

THE LUXEMBOURG PALACE, FRANCE

Fontainebleau, and the long gallery of the Louvre, facing on the river, which connected the Louvre proper with the Tuileries. The latter work was completed during the regency of Louis XIII. by the Queen Mother, whose most conspicuous achievement was the building of the Palace of the Luxembourg and the laying out of its gardens. Its architect was Salomon de Brosse.

With the death of Cardinal Mazarin, in 1661, began the independent government of Louis XIV., under whom flourished the style which corresponds to the Palladian in Italy. For, although French architecture of the period inclined to the colossal and pretentious, French propriety of taste avoided the extravagances of Bernini. The great work of this period is the Palace of Versailles. "No part of it is of very great importance architecturally, but its enormous size and its skilful interior disposition, together with its stately gardens, made the whole establishment a kind of model for the sovereigns of Europe" (Lübke). The chapel erected at the end of the seventeenth century is considered the most successful feature of the design. To Louis XIV.'s reign also belongs the vast pile of the Invalides, to which was added between 1680 and 1706 the celebrated dome, the masterpiece of its author, J. H. Mansart. Mention must also be made of the Galerie d'Apollon of the Louvre, a famous example of sumptuous interior treatment.

During the eighteenth century the vogue of the colossal disappeared and the French taste expanded most characteristically in the delicate decoration of moderate-sized rooms in private palaces. Among the notable examples of the period may be mentioned the beautiful buildings, at once dignified and simple, on the north side of the Place de la Concorde, the architect of which was Jacques Ange Gabriel; also the Panthéon, designed by Jacques Soufflot, and the Church of St. Sulpice. The latter's celebrated front was

added by Servandoni, an Italian, the main part of the church having been the work of Gilles Marie Oppenord. The latter was the inventor, or at least the earliest influential worker in, the Rococo style. The style is essentially one of interior decoration, exhibited not only in the design of the woodwork, painted ornament, silk hangings, tapestries, but also in the furniture and fixtures.

A reaction against this style arrived during the reign of Louis XVI., when the pendulum of taste swung to the classical, but the financial embarrassments due to the revolution interfered with the erection of important buildings.

GERMANY

The architecture of public buildings in Germany during the seventeenth century varies between the luxurious "barok" and a decided classical tendency. Partaking of both is the addition (1601-1606) to Heidelberg Castle known as the Friedrichsbau. Two of the noblest examples of the classic style are in Berlin: the Zeughaus or arsenal, and the Royal Schloss, so far as it was rebuilt by Andreas Schlüter (1664-1714).

GREAT BRITAIN

The civil war and the interregnum which lasted from 1640 to 1660 interfered with the execution of public buildings. The most important work thus stopped was the Palace of Whitehall, designed by Inigo Jones (1573-1652), which was carried no further than the completion of the banquet-hall. Of the whole design Sir Walter Armstrong says: "It is scarcely too much to say that, given the conditions, Jones's Whitehall is the most astonishing creation, by a single mind, that the history of architecture has to show. It was the work of a man who went to Italy, learned the grammar of his art there, and returned to this country to project a

scheme for a palace larger than any other in the world; at once more varied and more homogeneous; inspired with a national feeling in spite of the fact that no national tradition existed to help him; and grandly ornamental in its total effect." As to his other works, it is doubtful if Heriot's Hospital, Edinburgh, and the inner quadrangle of St. John's College, Oxford, usually ascribed to him, were actually from his design. But among the buildings unquestionably his are parts of Greenwich Hospital, of Wilton House, Salisbury, and of Cobham Hall, Kent, the Church of St. Paul, Covent Garden, and the Water Gate to York House, in the Strand.

The fire of London, 1666, brought opportunity to Jones's great successor, Sir Christopher Wren (1632-1723). Though his magnificent plan for laying out the city on new lines was rejected, he rebuilt St. Paul's Cathedral and no less than fifty-four London churches. The cathedral, in plan, follows the genuine proportions of an English Gothic church, while the style of its architecture is strictly Italian. "The dominant feature of the design is the dome, which consists of an inner shell, reaching a height of 216 feet, above which rises the exterior dome of wood, surmounted by a stone lantern, the summit of which is 360 feet from the pavement. The stone lantern is supported by a brick cone, the lower part of which forms the drum of the inner dome, its contraction upwards being intended to produce a perspective illusion of increased height." These particulars are quoted from A. D. F. Hamlin, who adds: "St. Paul's ranks among the five or six greatest domical buildings of Europe, and is the most imposing modern edifice in Europe." On the other hand, with greater enthusiasm, Sir Walter Armstrong writes: "St. Paul's has a more than plausible claim to be considered the most successful great church built in Europe during the Renaissance. St. Peter's, at Rome, excels it in

size, and in the dignity of its internal arrangements, while Michael Angelo's dome would rival Sir Christopher's, if only we could see it. But the external design of St. Paul's, as a whole, is infinitely finer than that of St. Peter's, while the other churches which might be quoted in the same connection—the Panthéon, and the Church of the Invalides, in Paris; St. Isaac's, at Petersburg—are comparatively unimportant, and lack the imaginative touch which makes the mass of St. Paul's so imposing."

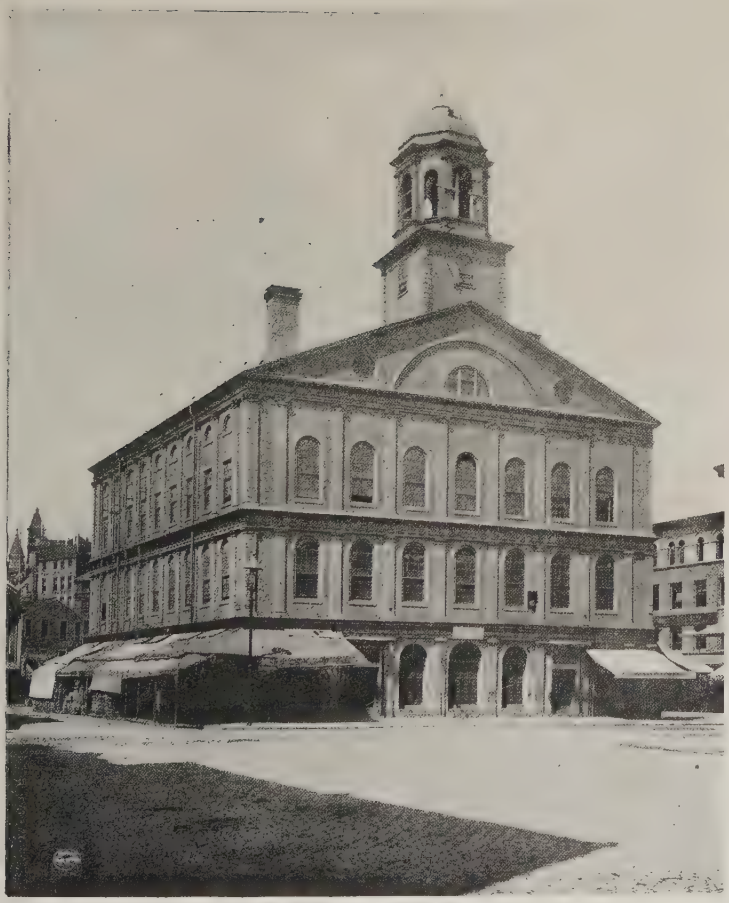
In his city churches, Wren was the inventor of that type of steeple in which a conical or pyramidal spire is harmoniously added to a belfry on a square tower with classic details. The best example is considered to be that of Bow Church, Cheapside. His other achievements include the building of eight colleges, thirty-five halls for city companies, etc., four palaces, and over forty other important edifices. His greatest work, outside of St. Paul's, is the eastern part of Hampton Court Palace, a dignified treatment of red brick with stone dressings.

Wren's example produced a school of followers and the Anglo-Italian style flourished throughout the eighteenth century. Among the names that may be mentioned are Talman, designer of Chatsworth; Vanbrugh, whose chief works were Blenheim Palace, Castle Howard, Seaton Delaval, Grimsthorpe, and the ugly part of Greenwich Hospital; Gibbs, best known by the two London churches, St. Mary-le-Strand and St. Martin's-in-the-Fields, and the Ratcliffe Library, Oxford; George Dance, builder of the Mansion House; and Sir William Chambers, whose most important design was that of Somerset House. "The New University Buildings," Edinburgh, were designed by Robert Adam (1728-92). Commenced in 1789, they were only completed in 1828 by Playfair, the present dome being added in 1883 from the designs of Sir Robert Rowand Anderson. Robert Adam, with his brothers James

ST. PAUL'S: WEST FRONT
Masterpiece of Sir Christopher Wren.

ST. PAUL'S CHURCH, NEW YORK

A church in the Wren style, distinguished by the beauty of its steeple. Erected in 1764, one of the fine stone buildings of the Colonial period.



FANEUIL HALL, BOSTON

Showing the modest design of public buildings in Colonial times.

OLD STATE HOUSE, BOSTON

Example of a public building of the Colonial period.

and William, were responsible for a large amount of domestic work in London and elsewhere. The "Adam" Influence, which chiefly affected interior decoration and furniture, lasted down until the opening of the nineteenth century.

AMERICA

In the early part of the eighteenth century the influence of Wren found its way into the American Colonies. Wood was the material of construction usually employed, though occasionally in the richer colonies the churches and manor houses were built of imported bricks. To Wren are attributed the Town Hall of Williamsburg, Virginia, and St. Michael's, Charleston. "But the most that can be said for those, as for the brick churches and manors of Virginia previous to 1725, is that they are simple in design and pleasing in proportion, without special architectural elegance. The same is true of the wooden houses and churches of New England of the period, except that they are even simpler in design" (Hamlin).

Between 1725 and 1775, however, a great advance was made in architecture. The churches of the period followed the models set by Wren and Gibbs; the details being modified in the case of wood construction. Some good examples are the Old South, at Boston, St. Paul's, New York, and Christ Church, in Philadelphia.

In domestic architecture was developed the Colonial style; an adaptation of the Anglo-Italian style, which was being worked out by Wren, Gibbs, and others in the great English country houses of the period. In Maryland and Virginia the manor houses were very frequently built of bricks, but elsewhere the use of wood involved a still further adaptation of the Anglo-Italian style. But the characteristics of the Colonial were the introduction of the orders, in columned porches, surmounted by pediments; colossal pilas-

ters running up through two stories, terminating in handsome and well-designed mouldings to doors and windows. The roofs were variously hipped, gambrelled, gabled, or flat. The veranda or piazza was a distinctive feature of the Southern mansion. The interiors displayed the influence of Adam and Sheraton; cornices, wainscots, stairs and mantelpieces presenting a choice "adaptation of classic forms to the slender proportions of wood construction." "The majority of New England houses," says Hamlin, "were of wood, more compact in plan, more varied and picturesque in design, than those of the South, but wanting something of their stateliness." The same authority cites as typical examples of the New England style: The Hancock House, Boston (of stone, demolished); the Sherburne House, Portsmouth (1730); Craigie (Longfellow) House, Cambridge (1757); and Rumford House, North Woburn, Massachusetts. Of Southern examples he enumerates Westover (1737) and Carter's Grove (1737) in Virginia, and the Harwood and Hammond houses in Annapolis.

The most important public buildings of the Colonial period are Independence Hall, Philadelphia; the Town Hall of Newport, Rhode Island; and the old State House, and Faneuil Hall, in Boston.

BRITISH PAINTING OF THE EIGHTEENTH AND EARLY NINETEENTH CENTURIES

In the sixteenth and seventeenth centuries painting in England was chiefly confined to portraiture, and, while there were native painters whose names are known, the patronage of the court and nobility was also expended upon foreigners. Hans Holbein the Younger, we have already stated, was employed as court painter by Henry VIII. Antonis Mor, called in England Sir Antonio More, visited the English court to paint a portrait of Queen Mary for Philip II. of Spain, her future husband. Rubens, during a diplomatic mission to Charles I., executed many commissions for the king, including the decoration of the ceiling of the banquet room in the Palace of Whitehall. The same monarch welcomed Van Dyck, while his son, Charles II., engaged the services of Sir Peter Lely and Sir Godfrey Kneller. The last two had many pupils, so that by the eighteenth century portrait painting, at least, was firmly established in England.

Meanwhile, as the century progressed, there appeared a group of painters, who, besides being regarded as the founders of the British school, are artists of international repu-

Hogarth (1697-1764)

tation. The earliest of these is William Hogarth. He was the son of a schoolmaster and scholar who lived near Ludgate Hill. So the boy had early knowledge of the London and its life of which he became so remarkable a delineator. Apprenticed to a silversmith, he learned to engrave, and, being ambitious, studied drawing in order that he might be able to engrave his own designs on copper. At the same time he was a close and constant observer of the life around

him. In later years he said, "I have ever found studying from nature the shortest and safest way of obtaining knowledge of my art." To-day this sounds like a truism, but in Hogarth's time it represented a truth neglected. It was upon the study of nature, which he did so much to foster, that the excellency of the whole school came to be based.

Having finished his apprenticeship, Hogarth attended life classes in the school of drawing in St. Martin's Lane, and by the time he was twenty-seven years old had established his popularity with the public by a satirical engraving. This was followed by illustrations for books, single engravings, and sets in which he scourged the vices and follies of his age. Famous among these are the sets, respectively, "A Harlot's Progress," "A Rake's Progress," and "Marriage à la Mode." The originals of these were painted in oils; those of the "Marriage" set being now in the National Gallery. It is interesting to note that Hogarth's work was contemporary with the rise of the English novel.

While he was an excellent portrait painter, no one has surpassed him in the art of telling a story in a picture. It was characteristic of him, and of his age, that the story pointed a moral. But this feature of his work must not obscure the fact that Hogarth was a master-craftsman, both of painting and of engraving. He was the first of his countrymen to paint as a painter, and not as a draughtsman who afterwards colours his designs; and, as a painter, he is a worthy successor of the Holland painters, from whose pictures, popular in England, he derived much of his painter-sense and skill.

Joshua Reynolds (1723-1792)

The Royal Academy was founded in 1768 and Reynolds was elected its first president, and, at the same time, received the order of knighthood, a distinction that has been con-

HOGARTH

MARRIAGE A-LA-MODE

The first act of the drama is being enacted in a scene like a stage setting; but while the story is told in detail, the picture is also an example of fine painting.

HOGARTH

LAVINIA FENTON, AS POLLY PEACHUM

A portrait that brims with life, by the leader of the eighteenth century painters in their return to the study of nature.

REYNOLDS

NELLY O'BRIEN

A charming example of unaffected and refined simplicity.

REYNOLDS

NATIONAL GALLERY

LADY COCKBURN AND CHILDREN

Illustrates the artist's scholarly knowledge of composition; and is also pleasantly intimate in sentiment.

ferred upon all its presidents to the present day. He was born at Plympton, Devonshire, his father being a clergyman and teacher in the local grammar school. The son's taste for art was so pronounced that he was sent to London to study with the portrait painter Hudson. His student days being finished, Reynolds settled in Plymouth Dock, now called Devonport. Here, in time, he attracted the attention of Commodore, afterwards Admiral, Keppel, who took him on a voyage to the Mediterranean. Reynolds spent three years in Italy, and then returned by way of Paris and settled in London, where his leading position as a portrait painter was soon established. Later he visited the Netherlands. He would have preferred to paint historical subjects, and, indeed, did execute a few; but the public demanded portraits, and it is upon his achievement in this direction that his fame rests.

He based his style upon a study of Michael Angelo, the Venetians, Correggio, and Van Dyck; an eclectic, borrowing hints from a variety of sources, but using them with a freedom of invention. His art was regulated by precedent, and distinguished by learning and good taste rather than by originality. But his portraits have great dignity and graciousness, and are distinguished by the truth with which the character of the sitter is realised. He was himself a cultivated man, the intimate of the men of light and learning of his day.

Thomas Gainsborough (1727-1788)

In every respect Reynolds differed from his rival, Thomas Gainsborough, who, so far from borrowing various ingredients of style from other painters, discovered one for himself from the direct study of nature. He was born in Sudbury, in Suffolk, the same county which, we shall see, produced the landscape painters Constable and Old Crome; and

it was in landscape that Gainsborough first evinced his love of painting. Then he went to London, and studied with a painter of repute, Francis Hayman. After an unsuccessful attempt to establish himself as a painter of portraits and landscapes in London, Gainsborough retired to Ipswich, the county seat of Suffolk, and married Margaret Burr, a young lady of independent means. He was thus in a position to shape his art to the dictates of his own temperament. In 1760 he moved to the fashionable watering place Bath, where he practised successfully as a portrait painter, sending his pictures regularly to the Royal Academy Exhibition. Finally he settled in London, and rivalled Reynolds in portraiture, and Wilson, of whom we have yet to speak, in landscape.

Gainsborough was as fond of music as of painting; a lover of home life and a few friends, and a man of dreamy and gentle nature. His temperament is reflected in his pictures, which, for the first time in British art, reveal the expression of mood and feeling. His brush-work has not the breadth and suavity of Reynolds, being distinguished by what is called "hatching," that is to say, by small strokes which, when viewed from a little distance, form a silky web, often of silvery tone, over the surface of the masses. In his portraits he showed a preference for cool colours, as may be seen in the well-known "Mrs. Siddons," "The Blue Boy," and the "Hon. Mrs. Graham." His landscapes, on the contrary, are apt to be warm in tone.

Romney (1734-1802)

Ranking next to Reynolds and Gainsborough, and sharing with them the patronage of society, was George Romney. Born at Dalton, in Lancashire, the son of a cabinet-maker, he was brought up to follow his father's business. Then he became the pupil of a painter in Kendal, where he married

and practised portrait painting for five years with so much success that he resolved to try his fortune in London. There he rose rapidly to fame, and with the exception of one visit to Italy, continued to reside there for thirty-seven years. Then, broken in health, mind and body affected, he returned to the wife whom he had left in Kendal, and was cared for by her until his death.

His conduct towards his wife, which in the face of things is not to his credit, seems to have been acquiesced in by her, and there is the evidence of his bank pass-book to show that he supplied her with funds and undertook the education of his children, sending one of the sons to Cambridge. Meanwhile, he made no secret of his devotion to Emma Lyon, who is better known as Lady Hamilton through her marriage with Sir William Hamilton. Romney drew, sketched, and painted his "divine lady," as he called her, both in portraits and fancy subject-pictures. These and Romney's portraits of women generally have an alluring charm of femininity which distinguishes them from the more *spirituelle* quality of Gainsborough's, and the more formal and authoritative style of Reynolds. The charm is not confined to the beauty of his types, but is expressed in the pose and gestures, and the draperies, while to grace of line is added a great charm of colour.

The prestige of this group of portait painters was carried on by their successors of the next generation. Sir William Beechey (1753-1839) was highly appreciated by the royal family and society; but his portraits were characterised rather by facility to give a pleasing and at the same time truthful likeness than by actual æsthetic qualities. In this respect he was excelled by John Opie (1761-1807) and John Hoppner (1758-1810), whose portraits, however, are not in the rank of the earlier men and begin to show traces of conventional prettiness and sentiment.

Lawrence (1769-1830)

These traits are pronounced in the work of Sir Thomas Lawrence, whose early career was marked by precocity and his whole life by sustained popularity. His father kept the Black Bear Inn, in Devizes, Wiltshire, and the boy made crayon portraits of the customers. At ten years old he set up as a portrait painter in crayons at Oxford, whence he moved to Bath, enjoying extraordinary success. In his seventeenth year he began to paint in oils and twelve months later settled in London and became a student of the Royal Academy, of which he lived to be president. After the death of Sir Joshua Reynolds, Lawrence was appointed painter to the king, and from that time onward was the acknowledged painter of fashionable society. He excelled in feminine portraits. They are not free from a conventionalised sweetness and elegance, regularly repeated; yet the brush-work is fluent and broad, the flesh tones are limpid and fresh, and the draperies treated with a feeling for beauty of fabrics and elegance of style. But perhaps his strongest point is the decorativeness which he imparted to his compositions; and it may be this quality that in our own day has caused the pictures of Lawrence to become a vogue in France.

Raeburn (1756-1823)

Contemporary with these English painters was Sir Henry Raeburn, who was born in Stockbridge, near Edinburgh, his father being a successful manufacturer. He studied under a local artist, but was practically self-taught and had mastered his style before he had carried out his ambition to visit Italy, where he stayed two years, enriching his mind, but not swayed from his own standard of method and ideals. His style is analogous to that of Frans Hals in the simple directness with which he viewed his subject, and the broad, characterful way in which he rendered what he saw. His portrait of Judge

GAINSBOROUGH

THE MARKET-CART

Illustrates Gainsborough's love of rural nature.

GAINSBOROUGH

THE BLUE BOY

Portrait of Master Buttall. A study in harmony based upon cool color.

ROMNEY NATIONAL PORTRAIT GALLERY, LONDON

LADY HAMILTON

One of the many pictures painted by Romney of Emma Hart, who married Sir William Hamilton.

LAWRENCE

MRS. SIDDONS

One of the artist's most serious and successful characterizations.

Lord Newton is one of the masterpieces of portraiture. Its vigorous presentment of a man of force and character could not be bettered, while the actual brush-work has a suavity, distinction, and meaningfulness that are enjoyable, simply as technique. Nor was Raeburn less successful in portraying the finer, substantial qualities of the women of the day. They are not players in the game of society, but women of breeding in their real relation to life. He sometimes attempted a more showy style of composition in his portraits; but his best are those in which he simply and directly represents the character of his sitter. For these he takes rank with the few great portrait painters of the world.

Blake (1757-1827)

While the motive of painting at this period was chiefly portraiture, and in a less degree landscape, there appeared a great exception in the person of William Blake, a visionary and poet, as well as painter. The son of a hosier, he was born in London and lived all his life a Londoner; yet in the complete seclusion of his own spirit, occupied with a world of his own imagination. For a little while he attended a drawing school, but at fourteen years old was apprenticed to an engraver. While at times he painted, chiefly in water colours or tempera, his main works consisted of drawings or engravings, executed either upon wood or copper. One of the most beautiful examples of his genius is the volume of "Songs of Innocence," which he published the year after the death of his favourite brother. The exquisite verses were transcribed with his own hand upon the copper, together with marginal designs. He used some form of varnish for the drawing and transcription, so that the metal beneath the lines was protected from the acid with which he afterwards bit away the remainder of the surface. From these plates he himself printed the pages, while his wife bound them into

book-form and added the colour. Another volume, similarly made, bears the title "Book of Thel." His finest set of engravings are the "Illustrations to the Book of Job," which he produced when he was nearing his seventieth year, encouraged to do so by his devoted friend, John Linnell, the landscape painter. In the Tate Gallery is his "The Spiritual Form of Pitt Guiding Behemoth."

HENRY RAEBURN

MRS. CAMPBELL OF BALLIEMORE

Illustrates the artist's simple and direct method and his ability to render the charm and character of a personality.

RICHARD WILSON

THE STORM.

EARLY BRITISH LANDSCAPE PAINTING

We have seen that, while the Hollanders of the seventeenth century founded a school of Naturalistic landscape, their French contemporary, Claude Lorrain, invented the Classical landscape. The vogue of the latter lasted throughout the eighteenth century, and its influence affected the first of the English landscape painters.

Wilson (1714-1782)

This was Richard Wilson, a Welshman, born at Pinegas, Montgomeryshire, the son of a clergyman. He studied in London with an obscure portrait painter, and himself commenced his career in portraiture. But he paid a visit to Italy, where in Venice he met Zuccarelli and Vernet, who induced him to turn to landscape painting. He soon acquired a reputation among Italian artists for his work in this line, and when, after an absence of six years, he returned to London, created a great impression by exhibiting his "Niobe," which is now in the National Gallery. But the appreciation of landscape painting at that time in England was very limited, and Wilson was compelled to eke out his slender resources by acting as librarian of the Royal Academy. Yet he found liberal purchasers for some of his pictures, and of these he made several replicas. Many of his subjects were engraved by Woollett.

His most characteristic pictures are Italian in subject, decorative and dignified in composition, involving exquisitely rendered natural features, mingled with classic ruins and other suggestions of decaying grandeur. Over all breathes a lovely spirit, penetrated at times by profound emotion.

Old Crome (1768-1821)

Contemporary with Wilson was the start in England of the naturalistic landscape, founded upon the example of Hobbema and other Hollanders. It is known as the Norwich school, since that little cathedral town in the east of England was the birth-place of its leader, John Crome, usually called "Old Crome," to distinguish him from other, younger, painters of the same family. His father kept an inn, and the son began life as a coach painter, meanwhile spending his leisure time sketching. His pictures are characterised by the few and simple details which make up the subject; by warm tones and a tendency to brownish hues, and a broad handling of the brush. The best known among his followers are James Stark (1794-1859), George Vincent (1796-about 1831), and John Sell Cotman (1782-1842).

Constable (1776-1837)

In the adjoining county of Suffolk lived Gainsborough, who, as we have seen, varied portraiture with landscapes. And in this same county lived John Constable, the son of a miller at East Bergholt. He studied at the Royal Academy schools, and, for a little while, tried to practise portrait painting in London. But his heart was in the country. "There is room," he said, "for a natural painter," and, accordingly, returned home to paint the landscape of the country-side. In later years he resided in Hampstead, which was then a village on the north edge of London.

Constable's first claim to distinction is that he abandoned the brown tones borrowed from the Hollanders, looked at nature with his own eyes, and dared to paint the actual colours of the fields and trees. It needed courage, for patrons preferred the brown landscape, and derided his greens and yellows, calling them "eggs and spinach." Further, he represented the foliage of trees as stirred by the wind, which

JOHN (OLD) CROME

HAUTBOIS COMMON

One of the fine examples of this early English student of rural nature.

JOHN CONSTABLE

THE HAY WAIN

In its spacious treatment of the masses this is one of the fine examples of the

led him to a broader and more synthetic style of brush-work than that of Hobbema. Again, he adopted the use of "broken tones." If, for example, he were painting a meadow, he would work over the local green colour with strokes of lighter or darker green or yellow; in this way breaking up the uniformity of the local colour and giving it increased intensity. This last feature of his work was particularly observed by Delacroix, when some of Constable's landscapes were shown in Paris, at the Salons of 1824 and three following years, and suggested to the great French colourist the value of broken colours in his own work. Moreover, the naturalism of Constable's pictures commended itself to other young French painters, who were beginning to take nature for their model, and so exerted an influence on the growth of what is known as the Barbizon-Fontainebleau school.

Turner (1775-1851)

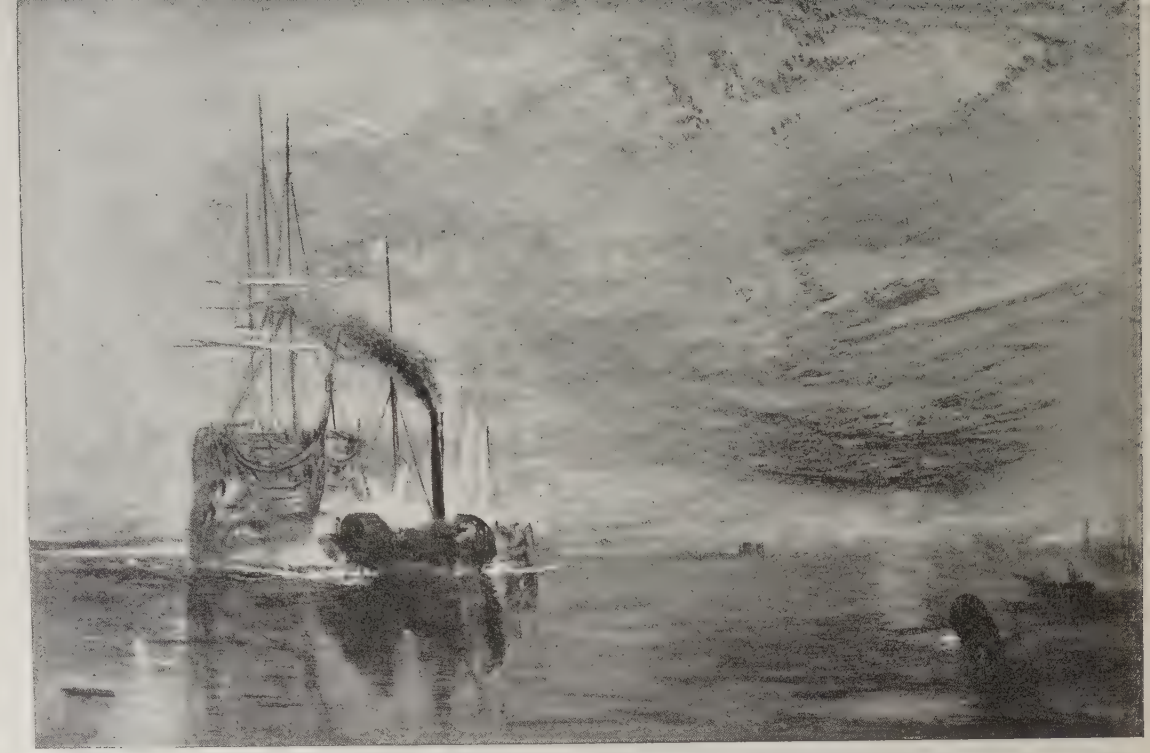
Among the landscape painters Joseph Mallord William Turner stands out as a solitary genius. He was the son of a London barber and was born in Maiden Lane, Covent Garden. As a boy he displayed no inclination for schooling, but a precocious talent for drawing, in which he was assisted by one of his father's customers, the art patron, Dr. Munro. The latter possessed many fine drawings, which he permitted Turner and his young friend, Thomas Girtin, to copy, at the same time encouraging the boys to draw from nature on the banks of the Thames. Turner also gained employment as a colourer of prints, and worked for a while in the studio of an architect. Then, at the age of fifteen, he entered the schools of the Royal Academy, and a year later exhibited a "View of the Archbishop's Palace at Lambeth." In those pre-photographic days there was a great demand for engraved views and Turner was engaged by J. Walker, the

engraver, to make drawings for his *Copperplate Magazine*, and between the years 1790 and 1797 he explored the whole of England and part of Wales. Drawings and water-colours continued to engage his attention during the greater part of his career; meanwhile, in 1802, after a tour of the Continent, he made his appearance in the exhibitions as an oil-painter.

The classical landscape was still in vogue, and Turner deliberately set himself to prove that he could rival the best that had been done in this line. Particularly he pitted himself against the fame of Claude Lorrain and in rivalry of the latter's "Liber Veritatis" began his own "Liber Studiorum." This consists of seventy-one sepia drawings, reproduced on copper by a mixed process of etching and mezzotint, the former done by his own hand, the latter for the most part by other engravers. The series presents a great monument to Turner's genius, although as a challenge to Claude's series of drawings it is unfair and proves nothing, since it was executed under different conditions and in a different way.

However, having demonstrated, as he believed, that he was the equal of Claude, he proceeded, as he expressed it, to be Turner. He abandoned the classical character of composition for one more nearly resembling the artlessness of nature. Yet, he cannot be classed with Constable as a naturalistic painter, for his oil pictures are expressive of a romantic temperament, which indulged in majestic and dramatic conceptions, evolved from his own imagination. Especially did he devote himself to the study of light, atmosphere and movement, and his grandest and most characteristic works are those in which he uses these effects to interpret his dreams of nature. Unfortunately, many of them have suffered through the haste, or carelessness, with which the pigments were mixed and applied.

Turner led a curiously secretive life, which appeared to



TURNER

THE FIGHTING TÉMÉRAIRE

A rose and golden sky from which the light is slowly ebbing, as the victorious battleship is

DAVID LOUVRE

THE SABINES

Example of the cold, expressionless artificiality of the effort to imitate the Greek manner.

be marked by excessive miserliness. At his death, however, it was made clear that he had been jealously working for posthumous fame. His will bequeathed his property and vast accumulation of pictures to the nation for the purpose of founding a Turner Gallery. But the document was confused and led to litigation, the result of which was that the bulk of his funded property went to his next of kin, while the nation received £20,000 and all his pictures and drawings. Turner's three periods, namely, the early topographical landscape, the later Claude Lorrain classical type, and the final freely personal work, which terminated in a brief period of chaotic effort, cleft by gleams of brilliant imagination, can all be studied in the National Gallery and Tate Gallery.

CLASSICAL REVIVAL

FRANCE

During the last quarter of the eighteenth century a Classical revival spread over Europe. It had its origin in the writings of the German critic Winckelmann, whose studies of Greek and Roman sculpture laid the foundations of scientific archeology and the history of Classic art. In his "Thoughts on the Imitation of Greek Works in Painting and Sculpture," he laid it down as an axiom that Greek sculpture represented the standard of perfection to which all art must endeavour to approximate; that not only modern sculpture, but also modern painting, could reach their highest possibilities only through imitation of the antique. This was to establish form as the final test of excellence, and to maintain that excellence consisted in copying the severe purity of the "marble manner." It overlooked the distinctive qualities of painting; its capacity to interpret colour, light and atmosphere, and, in fact, denied to painting its independence as a separate province of art.

It was in France that, owing to social and political conditions, this doctrine took deepest and most abiding root. Rococo art had spent its earlier vitality. It had become the mere toy of fashion in a state of society that itself had lost all vigour. Society was but the iridescent gleam on the surface of a welter of political corruption and incompetence. A reaction was inevitable, and naturally took shape in that which presented the greatest contrast to the prettiness, meretriciousness, and insincerity of the latest phase of the Rococo. This was found in the severity and purity of style of the Classic.

Nor was the change confined to art. The thinkers of the day discovered in the Classic ideals a panacea for the social and political evils of the present. They reverted especially to the ideal of the Roman Republic; its stern patriotism and severe morality. If France was to be saved, it must be by a return to the "old Roman manner." Thus, the social and political reformer was at one with the reactionaries in art.

The first of the latter was Joseph Marie Vien (1716-1809), who, in his protest against the art of Boucher and Van Loo, led the way in a return to Classical severity. His influence, however, was small as compared with that of his pupil,

David (1748-1825)

Jacques Louis David. Trained in his master's devotion to the antique, and bristling with the unrest of his times and belief in the Roman ideal, young David visited Rome and immediately applied himself, as Poussin had done before him, to the study of Roman bas-reliefs. But to him was added enthusiasm for the incidents of the old Roman story. He took for subject a famous episode of self-denying patriotism, and painted the "Oath of the Horatii." When exhibited in Paris, it was instantly recognised as the embodiment of a new gospel, not only of art, but of social and political ideals. David sprang at once into fame, and was accepted as a leader. He made his influence felt, not only in painting, but in the fashion of furniture and dress, and most of all in stimulating the Republican enthusiasm. During the tumult of the revolution he exercised control as minister of the fine arts, and, later, when chaos was converted into order, devoted himself to the service of Napoleon. At the restoration of the Bourbon dynasty he found it convenient to retire to Brussels, where he resided until his death.

To the modern student, unaffected by the social and political conditions of David's own day, his Classical pictures

seem like exercises in rhetorical declamation; artificial, cold, and uninspiring. Their appeal has passed and their interest is mainly, if not entirely, historical. Meanwhile there is another side to David, one distinctly French; namely, his faculty of keen observation and clean, concise rendition. This appears, in a magnificent way, in the great ceremonial pictures which he painted of the Imperial Court, documents of vivid interest still; and, in simpler forms, in the documents of individual personalities which he left in numerous portraits. These have little æsthetic attractiveness, but are remarkable for their direct and vivid characterisation. David's various phases as a painter are well represented in the Louvre.

His influence survived in pupils too numerous to mention in detail. The result is that the Classical motive has continued to be the standard of taste in the French Academy of the Fine Arts, and the basis of training in its official schools. Thus, the Academy and its schools have been, and are, the strongholds of tradition, against which attack after attack has been directed by the more modern and progressive element. Meanwhile they persist and justify their existence by the fact that they perpetuate a definite criterion of judgment and a system of precise instruction; the result of which is apparent even in those French painters who are most opposed to Classical and Academic restrictions: a certain sanity and logic which are characteristically French.

On the other hand, it must not be overlooked that the Classical or Academic school has been continually modified by influence from outside. In fact, its strict reliance upon the antique did not survive David, and was even mitigated during his lifetime. Thus a contemporary of David's, Pierre Paul Prud'hon, derived his inspiration from Italy, but not from antique sculpture. His models were Raphael, Correggio, Leonardo da Vinci, and the sculptor Canova. His subjects were for the most part mythological, embodying a re-

'RUD'HON LOUVRE

THE ABDUCTION OF PSYCHE

A charmingly sentimentalised use of the painting of the Greek line.

GROS

LOUVRE

fined elegance of drawing and a sentiment sometimes poignant, elsewhere dreamily poetic. One may see an example of the former in his "Justice Pursuing Crime," and of the latter in his "Psyche Borne by Zephyrus," both of which are in the Louvre. They are characterised, not by clear definition of form, as in the strictly Classical pictures, but by an elaborate scheme of light and shade, which renders the figures "misty and phantomlike."

Gros (1771-1835)

Another important figure of the period was Baron Antoine Jean Gros. A pupil of David, he was an artist of great originality, but of little self-confidence. Thus his career was divided between works in which he exhibited his own personality, and those in which he, unfortunately, allowed himself to be biassed by devotion to his master's ideals. The former are exemplified in the paintings which he executed as the result of his accompanying Napoleon, then General Bonaparte, in the campaigns of the French army in Italy. The Louvre contains his "Bonaparte on the Bridge at Arcola," "Bonaparte Visiting the Plague Stricken at Jaffa," and "Napoleon at Eylau." In these he abandoned the bas-relief method of composition, the arrangement of the figures in artificially contrived groups, and the expression of merely impersonal sentiment. He grouped the figures in a natural way, and made them expressive of the actual emotions aroused by the dramatic circumstances of the occasion. He was thus the link between the Classical school and the Romantic school, which was to follow, and by his example did much to promote the latter. It is in this connection that his rank in French art is established.

We may mention here, for convenience, though they belong to a later period of the nineteenth century, a few painters whose Classicism was variously modified. Jean

Hippolyte Flandrin (1809-1864), known as "the religious painter of France," was distinguished by a delicate feeling for line and form, and by the religious sentiment of his pictures. On the other hand, it was an idyllic sentiment, lavished on mythological subjects, that characterised the work of Charles Gabriel Gleyre (1806-1874). His influence led to the appearance of a small group of painters called "Neo-Greeks," whose pictures did not rise above the level of graceful and sentimental prettiness. On the other hand, there were painters who felt the growing influence of naturalistic ideas, and mingled this motive with the Academic. The most representative of these men was Jean Léon Gérôme (1824-1904), who enjoyed during his long life an immense reputation, which the present scarcely endorses. For, while gifted with great learning, a most skilful and accurate draughtsman, and a man of extraordinary versatility, he was lacking in the feeling of an artist; so that while his pictures often interest one, they leave us for the most part cold. His versatility led him to adopt readily the influences of his time. Thus, when it became the vogue for artists to seek their subjects in the Orient and Northern Africa, Gérôme was to the front with scenes depicting the picturesqueness of the life and surroundings of these regions. Some of them are marvels of exact representation; but the spirit of the Orient is lacking, and these pictures approximate to the character and quality of coloured photographs.

Other examples of proficient technicians, Academic at heart, but adopting something of the Naturalistic manner, are Alexandre Cabanel (1823-1889) and Adolphe Bouguereau (1825-1905). The latter has been very popular for his sentimental renderings of young girls and children, which he produced with unflagging industry, but with none of the enthusiasm of the artist, or any of the evidences of sound, much less great, painting. Another popular sentimentalist,

possessing, however, an original sense of colour and painter's craft, which he allowed to degenerate into a mannerism, was Jean Jacques Henner (1829-1905).

Ingres (1780-1867)

It remains, in this brief survey, to retrace our steps and mention the greatest of the Classical painters of modern France, Jean Auguste Dominique Ingres. He was David's most distinguished pupil, but modified the rigour of his master's style by study of the Italian masters, particularly Raphael. It has been mentioned that the best French painters of the eighteenth century owed their inspiration to Rubens. Ingres was the consistent opponent of the latter's influence. He admitted the greatness of Rubens, but warned his own pupils against what he considered the dangerous influence of the Flemish colourist. For he would not accept colour as a subject for the student's attention. "Form," he would say, "is everything," and he based his instruction and his art on drawing. But Ingres's understanding and use of form were very different from the dry precision of David. It was the life of form that interested him, and his drawing was not a matter solely of exact proportions and academic formula, but also of living interpretation. Few artists have used a line so instinct with life, so much the product of an act of creation, and the medium of creating expression, as did Ingres. Because of his upholding form as the foundation of painting, he was regarded as the champion of the Academic school, but in consequence of the fluid, living energy of his drawing he became an inspiration to artists who were opposed to the Academic routine; to such a one, for example, as Degas, the extreme contradiction of what the Academy stands for. In fact, although Ingres led the opposition of the Classicists to the Romanticists, of whom we shall speak in the next chapter, his great contribution

was that he vitalised the dead Classicism of the schools, and infused into French art generally a respect for fine drawing and harmoniously balanced composition. He was no mere continuer of an old tradition, but the creator of a new one which has affected for good the sculpture as well as the painting of modern France. He is well represented in the Louvre by such works as "The Source," "Œdipus and the Sphinx," and "Odalisque Bathing," all of them beautifully expressive renderings of the nude; cold and sometimes harsh in colour, but enchanting in line and form. Like his master, David, he also excelled in portraits. A particularly distinguished example is that of Madame de Vauçay, with its exquisite arabesque of line and patterning.

NGRES

PORTRAIT OF MME. DE VAUCAY

Exhibits the artist's grasp of character and also his grand and exquisite use of line.

CANOVA

PAULINE BUONAPARTE

Here, as not always in Canova's work, the grace and elegance stop just short of too

CLASSICAL SCULPTURE

LATE EIGHTEENTH AND EARLY NINETEENTH CENTURIES

ITALY

At the end of the eighteenth century Rome became the centre of a Classical revival in sculpture, which spread over Europe. It was stimulated by the writings of Winckelmann, and found its leader in the Venetian sculptor Antonio Canova (1757-1822). The latter's first important work, after coming to Rome, was "Theseus and the Minotaur," which made him famous, and procured him several monumental commissions, among them being the tomb of Pope Clement XIII., in St. Peter's. But his style was lacking in the force necessary for designs of such magnitude. Nor was he very successful with masculine subjects, such as "Hercules and Lichas." His forte was the rendering of grace and beauty, especially those of women. In his "Amor Embracing Psyche," the original of which is now in the Louvre, he has been charged with being a "softened Bernini." Much of his work is overdelicate in manner, rather insipidly elegant and smooth. He is seen at his best in the beautiful portrait statue of Napoleon's sister, Pauline Borghese.

DENMARK

Among the artists who thronged Rome at this period was the Danish sculptor Bertel Thorwaldsen (1770-1844). He was a more thorough Classicist than Canova. From the day of his arrival in Rome he dated a new life. He applied himself to copy the antique statues and to absorb the Classic spirit; and then, with amazing fecundity of imagination,

proceeded to produce an array of works, distinguished by a chaste and noble feeling for form. Among his monumental subjects may be mentioned the statue of Gutenberg, at Mayence, and of Schiller, at Stuttgart, the equestrian statue of the Elector Maximilian, in Munich, and the Lion of Lucerne, commemorating the Swiss Guards who fell in defence of the Tuileries in 1790. Thorwaldsen's success in Rome led the King of Denmark to urge his return to Copenhagen, where the commissions awarded him were chiefly for religious subjects, into which he introduced a novel and dignified treatment.

GERMANY

Among the sculptors immediately influenced by Canova was the German, Johann Heinrich Dannecker (1758-1841), who is best known for his "Ariadne, Seated on a Panther," though his portraits, for example the colossal bust of Schiller, in the Stuttgart Museum, and the bust of Lavater, in the Zurich Library, are distinguished by a delicate appreciation of nature and fine characterisation.

Another German, Johann Gottfried Schadow (1764-1850), after imbibing in Rome enthusiasm for the Classic, returned to Berlin. His work "represents the transition from the Classic to the patriotic style" (Marquand and Frothingham). On the death of Frederick the Great he proposed to make an equestrian statue with the figure in Roman costume; but in executing the work, which is in Stettin, substituted the costume of the period. In his statue of Leopold of Dessau, he clothed the latter's figure in regimentals, but adopted Roman draperies in the bas-reliefs of the pedestal. "He was afraid," he said, "that 'poets and artists' would protest against the Prussian uniforms." To this Queen Louise is said to have remarked: "If my husband wanted

Greek and Roman generals, well and good; but he wants Prussians. How, then, are they to be distinguished?"

Meanwhile, Christian Daniel Rauch (1777-1857) learned from antique sculpture the principles of form and composition, but applied them with a free invention to the portrayal of historical themes. His monumental works expressed the German national spirit in terms of plastic beauty. Mention must be made of his monument of Queen Louise, in the mausoleum at Charlottenburg, "a living portrait and at the same time an ideal of womanhood"; the statue of Maximilian, in Munich, and of Frederick the Great, in Berlin. The last, "in dignity, harmony, and beauty of composition, marks the highest point reached by German sculpture" (Marquand and Frothingham).

A pupil of the foregoing, Ernst Rietschel (1804-1861), ranks high among the sculptors of the century for his faithful and characteristic rendering of life as well as for depth of sentiment. These traits are exhibited, for example, in the double monument of Goethe and Schiller, in Weimar, that of Lessing, in Brunswick, and the statue of Luther, at Worms, while a Pietà, in the Friedenskirche, near Potsdam, is a work of striking expression and profound religious feeling.

ENGLAND

The Classical revival in England commenced with Thomas Banks (1735-1805), Joseph Nollekens (1737-1823), John Bacon (1740-1799), and John Flaxman (1755-1826). The most important is the last named, who went back to the Greek for inspiration. He is best remembered for his outline illustrations to Homer, Æschylus, and Dante, and for his classic designs and exquisite reliefs for Wedgwood pottery. An example of his sculpture is the monument to Lord Mansfield, in Westminster Abbey. "Flaxman, like the rest

of the Classicisers," writes Sir Walter Armstrong (and the criticism is equally true of most of the Classical sculptors of this period in other countries), "did not realise that for the sculptor, above all men, the motto should be *thorough*. The simplicity of the Greek satisfies because it barely veils profound knowledge; that of his imitator leaves us cold because we have a sense of emptiness behind. We see that he has been captured by the outward beauty of Greek sculpture, and has set out to imitate it without first mastering the knowledge from which it sprang."

Richard Westmacott (1775-1856) followed Flaxman in statues of Psyche, Cupid, and Euphrosyne. He executed the sculpture in the pediment of the British Museum, and monuments of Pitt and Fox, in Westminster Abbey. He also represented the Duke of Wellington as Achilles!

Francis Chantry (1781-1842), the friend of Canova and Thorwaldsen, is best represented by his bust portraits, though his "Sleeping Children," in Lichfield Cathedral, and "Resignation," in Worcester Cathedral, are the works by which he is most popularly known. He left his fortune to establish the Chantry Bequest, the interest of which is devoted to purchasing contemporary works of British painting and sculpture for the National Collection.

The strongest sculptor of this period, when at his best, was the Irishman John Henry Foley (1818-1874). In his early work he showed the prevailing Classical influence, but in his later portrait busts and statues represents the transition to the naturalistic manner. Among the later subjects are the equestrian statue of Outram, in Calcutta; statues of Goldsmith, Burke, and Grattan, in Dublin; the Prince Consort, of the Albert Memorial, in Hyde Park, London; and a statue of General "Stonewall" Jackson, in Richmond, Virginia.

THORWALDSEN

LION OF LUCERNE

To the memory of the Swiss Guard that fell in the defence of Louis XVI.

FLAXMAN

SOUTH KENSINGTON MUSEUM

MICHAEL AND SATAN

Rather formal and frigid. Note the over-strained emphasis of the right arm.

AMERICA

Before summarising the effect of the Classical influence upon American sculptors of the first half of the nineteenth century, we may mention the pioneers of the art in this country. The earliest mention seems to be that of Mrs. Patience Wright (1725-1785), who lived in Bordentown, New Jersey. She executed figures in wax, and one of them, a statue of Lord Chatham, was given a place in Westminster Abbey. In 1789, John Dixey, an Irishman, who had studied in Rome, came over to America and executed figures of Justice for the State House in Albany and the City Hall, New York. Two years later arrived Giuseppe Ceracchi, an Italian Republican, bringing with him a design for a monument to Liberty. The description of it, as quoted by Marquand and Frothingham, is very suggestive of the Bernini tradition, inflamed by the romantic fervour of the Revolutionary period. "The Goddess of Liberty is represented descending in a car drawn by four horses, darting through a volume of clouds which conceals the summit of a rainbow. Her form is at once expressive of dignity and peace. In her right hand she brandishes a flaming dart, which, by dispelling the mists of error, illuminates the universe; her left is extended in the attitude of calling upon the people of America to listen to her voice." Though Ceracchi's project failed to secure support, he executed some excellent busts of Washington, Hamilton, Clinton, Paul Jones, and John Jay.

In Philadelphia, William Rush (1757-1833) taught himself to carve in wood and model in clay. His bust of Washington is in the Pennsylvania Academy of Fine Arts, while his "Water Nymph," originally executed in wood, has been reproduced in bronze and set up in Fairmount Park.

According to Dunlop, the first marble portrait made by a native American sculptor was the bust of John Wells, for Grace Church, New York. It was executed in 1820 by John

Frazee (1790-1852), a resident of Rahway, New Jersey, who had never seen a marble statue. Other portraits by him are busts of John Jay, Daniel Webster, and Chief Justice Marshall.

In the early part of the nineteenth century, Rome, as we have seen, became the Mecca of the American student; and with much the same result in the case of the sculptor as in that of the painter. Both misunderstood the true value of the Classic as a treasury of principles, and attempted a more or less barren imitation of its manner. The first to be thus influenced by the example of Canova and Thorwaldsen was Horatio Greenough (1805-1852). His "Chanting Cherubs" was the first marble group executed by an American, and it was followed by other nude "ideal" subjects. He even represented Washington in the half-nude, as Olympian Jove, in the seated statue, which is in front of the Capitol at Washington, D. C. As usual with these early men, so intent upon ideal and Classical compositions, his best work was done in bust portraits, which compelled observation, study, and naturalistic rendering. To his credit are busts of Washington, Lafayette, and John Quincy Adams.

Excellent busts and portrait statues were accomplished also by Hiram Powers (1805-1873), though his "Greek Slave" is the work with which his memory is particularly associated. When the statue was brought to Cincinnati, a committee of clergymen was appointed to interview it and pronounce upon the propriety of exhibiting it in public. They reported that, notwithstanding its nudity, the statue was distinguished by purity of sentiment.

Thomas Crawford (1814-1857), a pupil of Thorwaldsen, made the colossal Liberty for the dome of the National Capitol; a figure which blends with the Classical manner a strain of Romantic feeling. The latter is even more apparent in his groups in the pediment, which represent the

Indian mourning over the decay of his race. In the bronze doors of the Capitol, executed towards the end of his life, Crawford followed the example of Ghiberti's doors in the Baptistery of Florence.

The Metropolitan Museum possesses a Cleopatra, Medea, Semiramis, and Polyxena, by William Wetmore Story (1819-1895). They are academically correct, but empty of artistic interest. Thomas Ball (1819-1911), who lived for many years in Florence, is best represented, not by his ideal subjects, but by his equestrian statue of Washington in the Public Gardens in Boston. Similarly, the fame of William Henry Rinehart (1825-1874), notwithstanding his ideal works, preserved in the museum of the Peabody Institute, Baltimore, rests most securely on his seated statue of Chief Justice Taney. The original is in Annapolis; its replica in Baltimore.

Indeed, it is invariably true of these early men that they did their best work when they concerned themselves with the facts and sentiment of American life. And that this should be the constant practice of the American sculptor was the contention of Henry Kirke Brown (1814-1886). He spent some time in Italy, with excellent results to his own sturdy individuality, as may be seen in his equestrian statue of Washington, in Union Square, New York, and of General Scott, in Washington.

FRANCE

The seventeenth century, in all branches of art, had seen the vogue under Louis XIV. of the colossal and the pompous. Among the most celebrated sculptors of the period who satisfied this taste for display, and for the exaggerated expression of emotion, was Pierre Puget (1622-1694). He worked chiefly in Genoa, where a "Martyrdom of St. Sebastian" was executed by him for the Church of

Sta. Maria da Carignano. The Louvre possesses his group of "Milo Torn by Lions," and a bas-relief of "Alexander and Diogenes." François Girardon (1630-1715) designed the tomb of Cardinal Richelieu in the Chapel of the Sorbonne in Paris, which is ultra-picturesque in character. He is also noted for the exaggerated grace of his female figures. Antoine Coysevox (1640-1720) supplied monumental sculpture for the decoration of Versailles. He also executed the tomb of Cardinal Mazarin, which is now in the Louvre. In the same gallery is his portrait statue of the Princess Marie Adelaide of Savoie as Diana, and a portrait bust of the famous Prince de Condé.

With the eighteenth century French sculpture paralleled the change that distinguished the painting of the period. On the one hand it became more graceful and refined, and on the other more naturalistic.

Jean Baptiste Pigalle (1714-1785) executed the monument of Louis XV. in Rheims. The principal statue was destroyed during the revolution, but the statues of Commerce and the Fatherland remain, the former being one of the most important examples of naturalistic sculpture of modern times. Pigalle's masterpiece, however, is the Mercury, of the Louvre. In the latter is also a Mercury bending his bow, by Edmé Bouchardon (1698-1762), which is Greek in feeling. His masterpiece is the fountain in the Rue de Grenelle, in Paris. But the greatest sculptor of this period was Jean Antoine Houdon (1741-1828). His advice to his students was: "Copy, copy always, and above all, copy accurately." While he occasionally produced an ideal statue, such as the Diana, of the Louvre, his genius was best displayed in portraiture. The most famous examples are the seated figures of Voltaire and Rousseau and busts of Rousseau, Louis XVI., Franklin, Mirabeau, Lafayette, and Bonaparte. He paid a visit to America and

HIRAM POWERS CORCORAN ART GALLERY

THE GREEK SLAVE

The first example of a nude statue, by an American, made in Rome under the influence of Canova and Thorwaldsen.

Photograph by Baldwin Coolidge, Boston.

THOMAS CRAWFORD MUSEUM OF FINE ARTS, BOSTON

ORPHEUS

Example of Classical Revival.

executed the fine statue of Washington in the Capitol in Richmond.

Classicalism appeared in France, as elsewhere, towards the end of the eighteenth century. Antoine Denis Chaudet (1763-1810) studied in Rome. The Louvre possesses his "Paul and Virginia," "Amor," and "Œdipus Called to Life by Phorbas." He made the colossal statue of Napoleon which, until 1814, crowned the summit of the Colonne Vendôme. The reliefs on the base of the latter were executed by François Bosio (1769-1845), who also modelled the Quadriga on the Triumphal Arch in the Place du Carrousel. In the Louvre are his "Cupid Bending a Bow," "Hyacinthus," and the "Nymph Salmacis." James Pradier (1792-1862) is best represented by the statues of Victory on Napoleon's tomb and the Arc de Triomphe. Mention also may be made of the statue of Henry IV., of the Pont Neuf in Paris, by François Lemot (1773-1827).

FRENCH ROMANTIC SCHOOL OF PAINTING

We have seen how the conditions which preceded the French revolution brought about the establishment of the Classical, or Academic, school of painting, and that, since the latter satisfied an element in the French character of logical orderliness and exactness, it has continued. Meanwhile, the revolution brought about to a certain extent a disruption of traditions, a letting loose of the individual, and a freer opportunity of personal expression. This side of it could not be reflected in Classicism. But the new century was nearly twenty years old before the enthusiasm for liberty, and the craving of the individual to interpret his own experiences and emotions of life, resulted in the beginning of the Romantic school of painting.

The Romantic movement, it is scarcely necessary to say, was not confined to France, nor, indeed, had its origin there. It is rather to be attributed to the writings and example of Goethe, whose influence spread to England, and inspired, among others, Scott and Byron. Through the latter it reached France and touched into flame the genius of Victor Hugo and other poets, as well as that of painters like Géricault and Delacroix. The spirit that animated the movement was in some instances one of rebellion against the past; more generally a glorious sense of the grandeur of the present, as represented in the abounding possibilities of the emotional life.

Whether in literature or in painting, it was a movement characterised by colour, dramatic action, vivid sensations, and the freest possible expression of the artist's own moods of feeling; and as a background to these it utilised the emotional suggestion of nature's infinite varieties. It was

hus in every way a contradiction of the Classical reliance pon form, restraint, and impersonal expression. Its fol-owers turned again to Rubens and extolled colour, light, tmosphere, and movement. For its subjects it abandoned he Classical motive and adopted mediæval stories, or the ramatic happenings of the present, while the painters drew argely on the themes of the novelists and poets.

Géricault (1791-1824)

We have seen how the example of Gros tended to prepare the way for this movement of stress and storm. It may be recognised in the early work of Théodore Géricault. He had a boy's fondness for the circus, and grew to be an enthusiast of horses, so that his father placed him for instruction with the battle painter Carle Vernet. For a short time he attended the studio of the Classical painter Pierre Narcisse Guérin (1774-1833); but this master's methods were little suited to the adventurous and masterful spirit of Géricault, who set up for himself a studio of his own. In 1812 he painted the "Officer of the Gardes Chasseurs," which was followed two years later by a "Wounded Cuirassier Quitting the Field." Both of these are in the Louvre, and represent the example of Gros, caught and carried to a grander pitch of expression by a younger, more ardent, and more assured man, possessed, moreover, of a far richer gift of colour and painter craftsmanship. In the Louvre also can be seen his "Raft of the Medusa," in which the first note of the Romantic movement is set clearly ringing. The survivors of the wreck are in the last stages of exhaustion; the picture is one of tragic and intense horror. This was exhibited at the Salon in 1819, and became at once a challenge to the Academy and a rallying point of enthusiasm for the young and ardent spirits. Shortly after its appearance Géricault visited England,

painted pictures of the "Derby," and other race-course scenes, and executed some subjects in lithography. The untimely end of his brilliant career was hastened by a fall from a horse. His position as leader of the Romantic movement was taken by Delacroix.

Delacroix (1799-1863)

Ferdinand Victor Eugène Delacroix had been a fellow student of Géricault under Guérin. Encouraged by his friend's "Raft of the Medusa," he exhibited in 1822 "Virgil and Dante." It represents the poet of Florence, accompanied by him of Mantua, being transported across the Styx in Charon's boat, as it makes its way slowly amid the grief-contorted bodies of those refused a passage. It has been called the first characteristic painting of the nineteenth century; for, although it still shows a Classical influence and does not exceed Géricault's picture in emotional intensity, it is the first picture of the time in which colour was made to play its share in the emotional expression. Through the influence of Gros it even obtained favour in Academic circles. But this was withdrawn two years later when Delacroix's "Massacre of Scio" appeared, and henceforth for many years the artist was regarded as a pariah of art, and assailed with the bitterest invective.

For this picture represented a decisive break with Academic principles, since in its composition artificial balance and formal grouping are replaced by an apparently natural balance, and by a disposition of the figures, regulated not by rule, but in accordance with the character of the incident depicted, while each personage in the drama is expressive of individual emotion. Moreover, it is distinguished by an advance in colour qualities, for Delacroix, like all Frenchmen who have a genius for colour, had returned to the inspiration of Rubens. The lessons he derived

GÉRICAULT

LOUVRE

THE RAFT OF THE MEDUSA

A contemporary tragedy supplied the motive. Romantic in feeling, but in its use of the nude style showing classical influence.

DELACROIX LOUVRE

THE CRUSADERS TAKE CONSTANTINOPLE, APRIL 12, 1204

Fervid and magnificent, but shows tendency of Romanticism to look back for subjects.

from the latter, of whom he was a life-long student, were reinforced by two influences. One was the English Constable; the other the effects of a visit to the South and East.

Géricault had written from England: "It is here only that colour and effect are understood and felt." At the Salons of 1824 and three following years, Constable was represented by "The Hay Wain" and other landscapes. Delacroix observed how the English artist heightened the effects of his greens by laying over the ground-colour strokes of a darker or lighter tone, or touches of complementary colours. He was drawn, in fact, to the value of what is called "broken colour." Then he visited Morocco and Algiers, returning home by way of Spain. He had seen colouring under Southern sunshine, and the works of Titian and Velasquez in the Prado Gallery. His colour imagination had been heightened, and henceforth his colour harmonies became richer, more luminous and subtle. One of the examples of this enriched colour-expression is the "Algerian Woman," of the Louvre, which glows like gems. Delacroix now gained the favour of Thiers, and was entrusted with decoration commissions for the Chamber of Deputies, the Library of the Luxembourg, and the Galerie d'Apollon, in the Louvre.

Delacroix's productivity was immense, and his painting, both in oils and water-colours, ranges through a great variety of subjects. He was also a critic of rare judgment and had a fine style of writing, contributing frequently to the *Revue des Deux Mondes*. In some of his articles he assailed the Academic standard of beauty. If, he urged, it is to be based upon the Classic formula, then it must exclude the work of such artists as Rembrandt and Rubens, indeed of all the great Northern artists. He urged a wider comprehension of beauty, so that it should embrace the ex-

pression of character and emotion, as well as the technical qualities of colour, light, and atmosphere.

While Delacroix has influenced almost all the modern colourists, he left no direct followers. For the Romantic movement was but a phase in the freeing of French painting from subordination to the Classical motive. It died of its own inherent ardour, and left the field to the Naturalistic school.

FRENCH SCHOOL OF POETIC LANDSCAPE

While the conflict between the Romantic and the Classical schools was at its height, some artists, opposed to the teaching of the Academy and being Romanticists at heart, withdrew from the turmoil of the studios and devoted themselves to the study of landscape. Since the headquarters of their leader, Rousseau, and of some of his followers, was in the little village of Barbison on the outskirts of the forest of Fontainebleau some twenty miles from Paris, they are known as the Barbison-Fontainebleau school. They have also been called the "men of 1830," since they were a part of the group of younger men, painters, writers, and critics, who formed the revolt against the Academy at the time of the July revolution of 1830, which drove Charles X., the last of the Bourbon kings, from the French throne.

Unknown to themselves, they had been preceded in their study of the natural landscape by a solitary genius, Georges Michel (1763-1842). He sought his subjects in the Plain of Montmartre, and his pictures of undulating landscape, catching a fleeting light beneath high skies filled with cloud-forms, are now treasured by collectors. Yet in his lifetime he remained entirely unnoticed by the public, and for a long time the same fate pursued the artists of Barbison. Popular taste in landscape still favoured the Classical style, inherited from Claude Lorrain, and this Naturalistic style was voted commonplace.

Rousseau (1812-1867)

The leader of the group, Théodore Rousseau, was the son of a small Parisian tailor. Dissatisfied with the methods of Classical instruction, he turned to nature and exhibited

for the first time at the Salon of 1831. Two years later he made his first visit to Barbison and the following year exhibited the "Côté de Granville." The picture is now in the Hermitage Gallery in St. Petersburg, and is said to show the unmistakable influence of Constable's "Hay Wain," which Rousseau had seen. The point is interesting because it bears out the statement frequently made in Delacroix's writings of the debt which he himself and the Barbison artists owed to the English landscape painter. Rousseau's picture gained for him a medal of the third class; but after this officialdom would have nothing to do with so "revolutionary" a painter, and it was not until after the revolution of 1848 that Rousseau was admitted to the Salon. Even then he received but a grudging recognition, for he was not the sort of man to push himself. His seclusion from the world and troubles in his own house—for he had married a girl of the forest who subsequently became insane—had increased a tendency to melancholy, and the pressure of it is felt in many of his landscapes. Meanwhile their most characteristic feature is an intense devotion to nature and an expression of virile strength.

Rousseau's love of nature had the depth and earnestness of a religion, and the qualities in nature which most absorbed his worship were those of permanency, force, and stability. His favourite tree was the oak, gripping with its roots the rocky foundations of the earth. He seemed to find in it a symbol of what nature is, as contrasted with the brief and shifting life of man. His "Edge of the Forest," now in the Louvre, is a grand epitome of his art. The foreground is flanked by oaks, which, though some of their limbs are shattered, stand rooted in immemorial strength. They frame a little pool, in which cows are taking their evening drink. Meadows, studded with trees, stretch peacefully beyond, and over all is the crimson splendour of the setting sun. The

ROUSSEAU

EDGE OF THE FOREST

In its study of nature, rich colour and suggestion of elemental permanence most characteristic of the artist.

DUPRÉ

THE BIG OAK

Dupré's landscapes are apt to be dramatic. This is a more genial example.

DIAZ

LOUVRE

BATHERS

Wedding the tradition of Boucher to the poetic naturalization of the Barbizon School.

DAUBIGNY, 1874 METROPOLITAN MUSEUM OF ART, N. Y.

RIVER PISE

An example of the simple naturalism of the best painter of the Barbizon School.

day's task is drawing to a close, and nature settles down to slumber in preparation for another day.

The picture, indeed, is not only a transcript of nature, but also an expression of the artist's feeling towards it, of the moods of emotion aroused in him. This revelation of the artist's self distinguishes the whole school and has earned for their work the title of "Poetic Landscape." It is also a distinction of the school that the portion of nature selected as a subject is usually a scene of simple nature in its every-day aspect, but studied intimately with penetrating sympathy. It is a school of what the French call *paysage intime*. Further, the method of rendering the scene is synthetic. This is more than a generalised summary. The great artists of this school trained themselves by analytical study of the forms of nature in their details; and then used their knowledge to discard every detail except what is essential to express the character of the form. Rousseau, at a middle period of his career, was so occupied with the facts of nature, that he introduced a superabundance of detail into his pictures. But his best works exhibit the synthetic method.

Dupré (1812-1889)

Jules Dupré, the son of a porcelain manufacturer, began life by decorating china. But he was a constant student of nature, and at the age of twenty exhibited three landscapes in the Salon. He became deeply attached to Rousseau, working with him for a time, and helping him by buying one of his pictures, under the pretence that he was acting for an American collector. He also enjoyed the intimate friendship of Delacroix, and visited England, where he studied with enthusiasm the work of Constable. An unfortunate misunderstanding having arisen between him and Rousseau, the result apparently of the latter's groundless

suspicion of his friend, Dupré settled in the village of l'Île Adam. His landscapes, more directly than any others of the school, reflect the Romantic spirit. He was partial to the dramatic aspects of nature; the conflicts of storm clouds, or the lurid effects of sunset following storm. On the other hand, he painted many noble landscapes, representing the calm of nature brooding over spaces of rich pasture-land, and many fine marines. His method of painting was inclined to be heavy, while his colouring had a tendency to murkiness; yet, even so, his pictures possess an undeniable impressiveness.

Diaz (1807-1876)

Narcisse Virgille Diaz de la Peña was born in Bordeaux, of Spanish extraction. As a boy he studied nature in the woods, and at this time, through the bite of an insect, lost a leg. He was apprenticed to a porcelain manufacturer at Sèvres, but left the position to study for a little while with a painter named Sigalon, a pupil of Guérin. He struggled with poverty, until the sale of a picture, entitled "Descent of the Bohemians," enabled him to settle in Barbison. This subject, representing a party of gaily dressed gipsies coming down a rocky dell in a forest, exhibited the gaiety and Romantic spirit and feeling for colour and light which became the distinguishing features of Diaz's work. He was the most versatile and skilful painter of the Barbison group, and, on the whole, perhaps the least of a nature-student; being animated by the poetry of the palette rather than by that of nature. His characteristic landscapes are scenes within the depths of the forest, representing an arabesque of trunks, boughs, and foliage, through which the sunshine percolates in a thousand surprises of direct and reflected light. Or, again, they comprise a stretch of pasture, broken up with rocks and little pockets of water, on which

the light plays, leading back to the forest's edge. But Diaz is equally well represented by figure subjects—Venus and Cupid, nymphs reclining in the forest or bathing, and scenes of Oriental fancy, in which the bright-hued ladies of the harem are lazily watching the graceful dances of the Almées. In the painting of the flesh he imitated the seductive softness of Correggio, and gave brilliance and luminosity to his colour schemes by the skilful use of "broken" tones. His work has not the high seriousness of Rousseau or the emotional depth of Dupré, but reflects his own happy, simple nature.

Daubigny (1817-1878)

Charles François Daubigny learned to paint by assisting his father, who was a decorator of boxes. Then he visited Italy, and later studied under a Classical painter in Paris, before he devoted himself to landscape and occasional marines. The subjects of the former were mostly drawn from the picturesque rivers of the Seine and Marne; representing sweet and tranquil rural scenes of farmstead and meadows, lapped by the willow-skirted water, on which ducks disport themselves. Added to the simple charm of pastoral feeling was a manner of painting, based upon the harmony of broken tones, rendered with a full and broadly handled brush, that gives his landscapes great technical distinction.

Corot (1796-1875)

While Jean Baptiste Camille Corot is generally reckoned with this group, because his later work was influenced by its fondness for colour and light, he represents, at least in the greater part of his long career, another motive. He was by early training, and by instinct, a Classicist, who quite properly completed his student days by a visit to Italy that was repeated in later life. His popularity

is mainly founded on his landscapes, but in the opinion of many good judges his figure subjects deserve, at least, equal recognition. In both directions his early work is characterised by attention to form and to the rendering of its plastic qualities; later he was less intent upon the structure or form and sought to render its spirit and movement, and still later he began to study form in relation to colour and light, becoming absorbed in the problem of tone. Moreover, at every stage of his progression he proved his Classical bias by the balance and rhythm of line and mass which distinguished all his compositions. They are not so impregnated with devotion to natural effects as the pictures of the other artists of the school; representing rather the theme of nature transposed into Classic harmonies. It is also to be noted that, as Corot spiritualised his forms, so he gradually spiritualised his use of colour. He felt colour to be less and less a matter of hues and more and more a matter of tone. Thus, in his latest work, the range of pigments is reduced to a very few: sooty browns or blacks, creamy white, faint blue, grey, olive green, pale yellow, and an occasional touch of red. Yet, as the hues decrease, the subtlety of the tones increases, until one does not so much see the colour as feel it. The scene is enveloped in atmosphere, saturated with mild light, in which the forms lose their concreteness and become elusive; meanwhile appealing with more poignant reality to the imagination. Rousseau and the others of the school are French successors of the Holland landscapists of the seventeenth century. Corot, however, is akin to Watteau, and traces back through Poussin to the Classic. Even more in spirit than in substance his art is akin to the Greek.

Troyon (1810-1865)

Associated with the Barbison-Fontainebleau school was a group of distinguished animal painters. At their head is

Constant Troyon, who had showed a partiality for introducing cattle into his landscapes even before he paid a visit to Holland. This served to confirm his own taste, and to broaden his comprehension of the relationship between the cattle and their surroundings. After this an ampler feeling pervaded his pictures; they show spacious skies, with buoyant cloud forms, hanging over pastures lusciously verdant, from the bounty of which bulky cows and oxen draw their nutriment. Troyon's big and generous art was carried on by his pupil, Émile van Marcke (1827-1890), who transmitted the tradition to his daughter, Madame Marie Diéterle. Meanwhile Charles Jacque (1813-1894) distinguished himself as a painter of sheep and poultry, setting them in the surroundings of a stable or in a landscape. He began life as an engraver, and excelled in etching as well as painting, the fact explaining a frequent sharpness and hardness in his method of handling the brush. Yet his pictures show a fine sense of colour, while his landscapes are often characterised by grandeur of composition and feeling. Rosa Bonheur (1822-1899) and her brother, Auguste Bonheur (1824-1884), possessed a thorough knowledge of animal life, but their works are deficient in artistic distinction.

Millet (1814-1875)

Jean François Millet extended the subject of landscape so as to include the life of the peasantry. The son of a small farmer at Gruchy in Normandy, he had the instinct of the peasant in his blood, and, as he used to say, continually heard in his soul the "cry of the soil." After a short and unhappy stay in the studio of Delaroche and a period of trying to support himself by painting pretty subjects in the vein of Boucher, he painted "The Winnower," which secured a purchaser. Millet resolved henceforth to

follow his own choice of subject, and settled in Barbison, where his name has become linked with that of Rousseau. To the latter's passion for nature corresponded Millet's passion for humanity. A student of the Bible, Shakespeare, and Virgil, he brought to bear upon his subjects a breadth and depth of mind which embraced the large significance of things. He observed the peasants in their personal connection with life, but rendered them as typical of the eternal routine of the universe, in which they played their appointed part. He was not a skilful painter; there is no æsthetic allurement in his oil pictures; one would say he did not think or feel in colour, but in form. Nor in his drawing were there any of the subtleties and persuasiveness of line. He was not a skilful draughtsman in the ordinary sense of the term. Nevertheless he was a great creator of form; perhaps it would be truer to say of the character and significance of form. Whether in his pencil or pen drawings, etchings, woodcuts, lithographs, or paintings, the figure is treated with a main reliance upon planes and masses, to which the actual lines serve chiefly as contours. There is much that is Michelangelesque in the big feeling of his figures; and not a little in their harmony and rhythm which is akin to Greek sculpture.

One can see in "The Sower," now in the Vanderbilt collection in the Metropolitan Museum, how the harmony and rhythm were attained. While the action of the figure seems completely natural, it has been distributed throughout the body with such an absolute adjustment of the relationship of every part to the whole, that the action is really more natural than nature. That is to say, it is nature, not interfered with by individual limitations, but nature as it would be, if everything conduced harmoniously to its highest perfection. It is the type. Again, if you study "The Gleaners" in the Louvre, it is to discover that here the single action of glean-

ing is distributed between three figures. Each contributes its quota to the whole, and each is harmoniously and rhythmically related to the others and to the whole group, so that throughout the latter the action flows with the elasticity of nature; and again represents an enhancement of nature —the type.

Millet's most popular picture is "The Angelus," in which the interest depends very largely upon the sentiment of the story. But this is exceptional; for Millet was disinclined to sentiment, fearing to be sentimental. His was the higher attitude of the impersonal point of view; again a quality of the type and a link between him and the finest Greek art. Millet, as the interpreter not only of the labourer but also of the dignity of labour, fitted in with the spread of liberal thought and exercised a great influence upon the mind of his age. His influence upon French painting was less significant. His example tended to spread the vogue of the peasant genre; but most of its practitioners were satisfied with the picturesque opportunities which the costumes and environment permitted, and missed the high seriousness of Millet's spirit. It was, indeed, outside of France, particularly in Belgium and Holland, that the great artist's influence was most directly and deeply felt.

BRITISH HISTORICAL AND GENRE PAINTING

During the first half of the nineteenth century, two influences were operating in British figure painting. One was the tradition of the Italian "grand style," which resulted in historical subjects; the other, the tradition of such Hollanders as Steen, Maes, Metsu, and Gerard Dou, which produced *genre* painting.

West (1738-1820)

The former was encouraged by Benjamin West. Born at Springfield, a little settlement in Pennsylvania, he enjoyed the doubtful advantage of being regarded as an infant prodigy, and, when he reached London by way of Italy, entered upon a popularity that finally landed him president of the Royal Academy. While he painted some fairly good portraits, his ambition was to be a painter in the "grand style," and his example tended to foster the idea that sound qualities of craftsmanship were of less importance than eloquent subjects, rendered in grandiloquent compositions. This influence was somewhat counteracted by

Copley (1737-1815)

that of John Singleton Copley, the son of Irish parents who had emigrated to Boston. Here Copley developed into the leading portrait painter of Colonial society; but, being of Tory proclivities and scenting ahead the crisis of the revolution, he left America and after a stay in Italy settled in London. His Colonial portraits are full of character, well drawn, and not without a fine colour-sense. Their deficiency is in the use of the brush. Copley had had little

WILLIAM ELTY

YOUTH ON THE PROW AND PLEASURE AT THE HELM

A confused composition on sentimental, classicalistic lines.

GEORGE MORLAND

MIDDAY MEAL

An unpretentious subject, full of the feeling of rural life.

MILLET

THE GLEANERS

Note how the one act of gleaning is distributed among the three figures, so that one receives a suggestion of continuous and rhythmic movement.

MILLET LOUVRE

THE MAN WITH THE HOE

Note the narrow angle, made by the figure, in relation to the breadth of the scene, and discover in it one of the sources of poignancy in this picture

or no opportunity of seeing pictures and had been taught by his step-father, the engraver Peter Pelham. His method of painting was, in consequence, hard and "brittle"; faults, however, which his visit to Italy did much to cure. His portraits done in England are distinguished by their superior fluency and suavity of technique. In two large historical works, "Death of the Earl of Chatham" and "Death of Major Pierson," he followed the example which West had set in his "Death of General Wolfe." For in the latter case West abandoned for the moment his ambitious style and fondness for Classical subjects, and painted his figures in the actual costumes of their day, and with an attempt to represent the incident as it may have happened. Copley followed this precedent in his two examples, seeking to give them historical actuality. Both he and West will be included in the later chapter on early painting in America.

Maclise (1806-1870)

The same regard for the facts of the subject appears in the work of Daniel Maclise, who was born at Cork and died at Chelsea. His chief historical works are "The Meeting of Wellington and Blücher after Waterloo" and "Death of Nelson," which were painted for the Houses of Parliament. His talent was eminently that of an illustrator, as he proved directly in his illustrations to Moore's "Melodies" and Lytton's "Pilgrims of the Rhine," and indirectly in his popular pictures of scenes from Shakespeare. Two of these, "The Play-scene in Hamlet" and "Malvolio and the Countess," now in the Tate Gallery, exhibit his skill in characterisation and the telling of a story, and at the same time the absence of the painter's feeling for colour, light, and atmosphere.

Etty (1787-1849)

These qualities were, at least, the aim of William Etty, who visited Italy and became an avowed disciple of Titian. He was a diligent rather than an inspired painter, and, while his treatment of female beauty, especially in the nude, rises at times to a high level, his pictures are too often characterised by classical affectations and sentimental mannerisms. "Youth on the Prow and Pleasure at the Helm," one of his most popular pictures, is among the four examples by which he is represented in the Tate Gallery. Of these "The Bather" exhibits his most admirable qualities as a painter.

Other men who followed the tradition of the "grand style" were William Hilton (1786-1839), Benjamin Robert Haydon (1786-1846), Charles Lock Eastlake (1793-1865), and William Dyce, a native of Aberdeen (1806-1864). Their ambitious and, on the whole, futile pictures serve to prove that the "grand style" is as foreign to the temperament of British art as it is to that of Holland. The latter excelled in the small and intimate department of genre, and in so far as British art of the first half of the nineteenth century emulated this example, it appears at its best. It is to be noted, however, that British *genre* is far more taken up with the telling of a story than was Holland *genre* and correspondingly falls short of the latter in those qualities of colour, light and shade, and atmosphere which represent the characteristically pictorial or painter-like aspects of this branch of painting. Hogarth, as we have seen, was successful in combining the painter-like and anecdotal qualities; but his successors were disposed to cultivate the latter at the expense of the pictorial.

Morland (1763-1804)

An exception, however, occurs in the case of George Morland. His pictures of outdoor and indoor rural life

involve no story and have little of the character of illustrations. The scene has been depicted for the purpose of rendering the pictorial element that it presented to the artist's vision. For in this respect, as well as in his feeling for colour, light and shade, and atmosphere, and in his skill with the brush, Morland is very close to the Holland genre painters.

Wilkie (1785-1841)

On the other hand, the most characteristically British *genre* painter was David Wilkie. Born at Cults, in Fifeshire, Scotland, the son of a minister, he was at first intended for the kirk; but his bias towards painting was so pronounced that he was entered in the Edinburgh School of Art. Later he moved to London and studied in the Royal Academy schools. At the same time he exhibited "Village Politicians," which attracted immediate attention. It was followed by such works as "The Blind Fiddler," "Rent Day," "The Village Festival." Wilkie now paid a visit to Paris, and studied the Holland painters in the Louvre, the result being shown in "Blind Man's Buff," "Reading the Will," "The Rabbit on the Wall," and other pictures of his best period, namely from 1811 to 1825. In the latter year he left home for a three years' sojourn in Europe, from which he returned with purpose and style changed. From genre he now turned to historical painting, and lost his own individuality in the attempt to imitate the "grand style." "He seemed to me," wrote Delacroix, "to have been brought utterly out of his depth by the pictures he had seen." "John Knox Preaching" is the best example of Wilkie's latest manner, but it is mechanical in construction and artificial in sentiment. He died on board the *Oriental* off Gibraltar, and was buried at sea. The incident, or rather the profound emotion which it aroused in Wilkie's thousands

of admirers, was commemorated by Turner in "Peace—Buried at Sea," which is now in the Tate Gallery.

Mulready (1786-1863)

Next to Wilkie in reputation was the Irishman William Mulready. He early attracted notice by his "Idle Boys" and "The Fight Interrupted," and his popularity was maintained by such works as "Choosing the Wedding Gown," "The Last In," and "The Toy Seller." He taught drawing in the schools of the Royal Academy, which may help to account for the extreme care with which he finished his pictures. Pictures of school life were also painted by Thomas Webster (1800-1886), whose "Dame's School" and "The Truants" are in the Tate Gallery. William Collins (1788-1847), a pupil of Morland, enjoyed a great vogue as a delineator of child life. Gilbert Stuart Newton was born in Halifax, Nova Scotia, in 1794, but resided in England from 1820 until his death in 1835. He showed a partiality for literary subjects, drawn, for example, from the works of Goldsmith and Sterne, and is said to have employed actors and actresses to represent the scene.

Leslie (1794-1859)

A similar choice of subject was adopted by Charles Robert Leslie, who was born in London of American parents, but lived until he was sixteen in Philadelphia. In 1811 he went to England, entered the schools of the Royal Academy, and at first under the influence of West and Allston attempted Classical painting. But his true bent was discovered when he turned to literature for subjects. The most popular of his pictures is "Uncle Toby and Widow Wadman in the Sentry Box," illustrating the well-known scene from "Tristram Shandy." Others which added to his reputation were "Ann Page and Slender," and "Sancho

WILLIAM MULREADY, R. A.

THE LAST IN

An example of Academic naturalism and the picture-story.

CHARLES ROBERT LESLIE

UNCLE TOBY AND WIDOW WADMAN

Clever and humorous characterisation.

Panza in the Apartment of the Duchess." His work is distinguished by excellent drawing, charm of characterisation, and a feeling for colour, cultivated by study of Dutch chiaroscuro. In 1833 Leslie accepted the position of teacher of drawing at West Point, but resigned it within a year. He wrote a "Life of Constable" and a "Handbook for Young Painters."

Landseer (1802-1873)

Edwin Landseer's *genre* subjects of animal life enjoyed an extraordinary popularity. They are for the most part dramatic representations, in which the actors are animals, endued by the artist with human qualities of pathos, humour, and so forth. The drawing is hard and the colour often crude, but the very exactitude with which the details of natural appearance are rendered helped to excite the enthusiasm of the public.

Frith (1819-1909)

The appetite for detail was further fed by the pictures of William Powell Frith. His first success was the "Scene from the 'Vicar of Wakefield,'" exhibited in 1843. In 1854 appeared his "Ramsgate Sands," which was bought by Queen Victoria. It was followed four years later by the "Derby Day," to which succeeded after another four years the "Railway Station." These three pictures, which have been familiarised by engravings, represent a mosaic of figures and incidents fitted together like a puzzle. The scene, as a whole, makes but a blurred appeal to the eye; it demands, like a book, to be perused bit by bit. In 1878 Frith endeavoured to rival Hogarth by a series of five scenes representing "The Road to Ruin."

NATURALISTIC MOTIVE IN FRENCH PAINTING

During the nineteenth century France became more than ever the artistic leader of the modern world, and Paris the clearing-house of the numerous motives which from time to time asserted themselves as ruling principles. We have noted the re-establishment of the Classical-Academic school, and the opposition to it represented in the Romantic movement and the school of Poetic Landscape. We have now to trace the development, in time, of the Naturalistic and Impressionistic motives, followed in quite recent times by what is clumsily called the Neo-Impressionistic. It is important to form a clear comprehension of all the successive movements, because they not only tell the story of French painting, but also provide a clue to the study of painting in other countries. For to-day there is a free-trade in ideas, and the whole field of art is covered by a sort of Marconi system of mental communications. One other point to be observed is that the successive movements in painting are not to be regarded as accidental or solitary phenomena. They have grown in response to political, social, and economic conditions, which have also made their influence felt in literature and other arts. For art, being an expression of human life, quite naturally reflects the successive phases of man's attitude towards life. From this point of view, our study of the Naturalistic motive in France becomes a groundwork for the study of it, not only in the painting of other countries, but also in other arts everywhere.

The thought of the world at the end of the eighteenth century, emphasised in the American and French revolutions, tended to a recognition of the rights of the individual man, as opposed to the rights of certain classes of the

COURBET LOUVRE

WHERE THE DEER MEET

A scene lifted above the ordinary by its suggestion of aloofness.

BASTIEN-LEPAGE

LUXEMBOURG

HAYMAKERS

community. While it insisted upon rights and set about securing them—a work which was by no means decisively achieved, and is still in process of being completed—it did gradually establish a habit of the right and duty of each individual to face the world and the problem of life for himself; to view them through his own eyes, and to shape his action accordingly. It will be said that such an attitude towards life may easily tend to lawlessness, and in a measure it has. In painting, for example, it has continually led to revolt against the traditions and canons of the Academic school, and each revolt has been attacked by a conservative portion of the community as being an outrage. Meanwhile, even the conservative, if he is candid, admits, now that he can view the movement more dispassionately across the distance of time, that it had some elements of good in it, and that in consequence modern painting is still a "living" expression of the growth of civilisation.

Further, this frank attitude towards life has been accompanied by an immense advance in scientific investigation and accumulation of knowledge. The scientist has ceased to be an empiricist, and has become a profound student of nature; searching deeper and farther continually into the natural causes, as they affect man and his environment, and ever seeking to discover how man can develop himself in fitter relation to his fellows and to the natural world.

Moreover, this changed attitude towards life was also accompanied by the discovery of the application of steam as a motive power, in the train of which have followed inventions so infinite and wonderful that the nineteenth century will be remembered as a great mechanical age. This has introduced new problems into life, many if not most of them still unsolved, which the limits of this book make it impossible to touch upon. Meanwhile, their general tendency, working alongside the scientific development and the

spread of individualism, has been to increase man's dominion over nature, and at the same time to make him realise more and more fully his dependence upon it. The study of nature, his own and that of the world about him, is to-day the foundation of his progress. Accordingly, it has been quite in the nature of things that artists, whether of literature or the fine arts, should reflect this tendency by becoming, like their fellow-men in other departments of life, students of nature. Hence the Naturalistic motive.

We have watched it beginning to assert itself in the work of the Barbison-Fontainebleau artists. But they were more or less all affected by the Romantic spirit which was declaring itself both in painting and literature, and in consequence the Naturalistic motive was in their case mingled with an expression of personal feeling that has gained for their work the distinction of Poetic Landscape. Their study of nature was very largely subjective. It remained for others to emulate the impersonal attitude of the scientific student of nature and to approach the study of nature in an objective spirit.

Courbet (1819-1877)

The leader of this departure was Gustave Courbet. By birth a countryman, possessed of great physical strength and an independent and resolute mind, he went to Paris in 1839. He made no secret of his contempt for Academic training and exercised a complete freedom from traditional standards in his attitude towards the old masters. His criticism was particularly levelled against Raphael, whose star was then in the ascendant of popularity. He objected to the formality and artificiality of his compositions, a criticism which, it is interesting to note, was made a little later by John Ruskin, *à propos* of the English Pre-Raphaelite Brotherhood. But Courbet's objections went deeper.

LÉON AUGUST LHERMITTE — LUXEMBOURG

PAY DAY

Virile naturalism with no ulterior suggestion.

LUCIEN SIMON

BRETON DANCE

Clever in its suprises of lighting and suggestion of vigorous movement.

He asserted that it was ridiculous for a painter to portray a scene that he had not viewed with his own eyes; that the only true scope of the painter's art was that which he had personally studied; that his peculiar and exclusive province was the world of sight. Consequently, that to paint any subject of the past was an affectation; that, in fact, the only real historical pictures were those which depicted the events and circumstances of the artist's own day. This again was an argument of which Ruskin also made much. Further, since Raphael represented his religious, mythological, and allegorical subjects according to the principles of idealism prevalent in his day, that is to say, with the notion of expressing the dignity of the subject by making the figures as noble and perfect in proportion as possible, and by arranging them in attitudes and groups perfectly balanced and harmonious, and since the Academy advocated a similar "improvement upon nature," Courbet declared himself in opposition. Regarding this kind of idealism as unsuited to the spirit of his own day, he declared that "the principle of realism is the negation of the ideal." In 1850 Courbet exhibited "The Stonebreakers": two rudely clad peasants, one kneeling with hammer raised over a pile of stones, while the other carries a basket full of the broken pieces. It was voted vulgar, an outrage both on art and good taste, and the chorus of disapproval became more bitter when a little later appeared his "Funeral at Ornans." At the International Exposition of 1855 Courbet, as it were, appealed to the people, setting up a building of his own for the exhibition of his pictures. Over the door was the inscription: "Courbet—Realist." His independence and outspoken utterances attracted the younger painters, and were the means of establishing the Naturalistic motive. Always a radical, he identified himself with the Commune, and was appointed by it Minister of Fine Arts. He led the

assault on the Vendôme Column; for which after the restoration of order he was heavily fined and banished from the country; his enemies paying no heed to his defence, that his act had diverted the mob from its purpose of wrecking the Louvre and its treasures. His finest works include a few superb nudes and many marines and forest scenes with deer, which are highly impressive.

While Courbet chose his models among peasants and artisans, Alfred Stevens (1828-1906), a Belgian by birth, penetrated the drawing-rooms of Paris, and portrayed the life of the woman of fashion. James Tissot (1836-1902), after depicting the Parisienne of the Boulevards and the society woman of England, visited Palestine and endeavoured to give a vraisemblance to his series of water-colours of the Gospel story by imitating the costumes, customs, and environment of the modern occupants of the Holy Land. Carolus-Duran, of Belgian origin, painted portraits of fashionable women and some excellent ones of men. He at first showed promise of being a colourist and painted with great dexterity and much character, but later sank to the perfunctory delineation of millinery and furniture. His best work was the result of his study of Velasquez, and he taught his numerous pupils to paint with what was called the "direct" method. That is to say, instead of first executing the subject in monochrome or two colours and then glazing over with transparent pigments, he taught the principle of building up the construction of the figure in a series of planes, laid on directly in the required variety of tone. The Spanish influence was further introduced into French painting by Léon Bonnat, a native of southern France, educated in Spain. His portraits of the great men of his day are sterling examples of the conscientious and vigorous application of the Naturalistic point of view.

Space permits the mention of only a few out of the great

JULES ADLER

ON THE BENCH

The work of an artist who lives among and feels with the poor.

DETAILLE

METROPOLITAN MUSEUM OF ART, N. Y.

SKIRMISH WITH COSSACKS

Brisk action.

number of painters who reflect this motive. Jules Bastien-Lepage (1848-1884) represented peasant life, sometimes with a touch of sentiment. Characteristic of his whole aim is the "Joan of Arc" of the Metropolitan Museum, in which the Maid, relieved of all heroic treatment, is shown as a simple country girl, with an expression, however, on her face of tense earnestness and wonder as a vision appears to her. Another peasant painter, who sometimes brings the person of the Christ into the humble homes of the poor, is Léon Augustin Lhermitte (1844-), while Jules Breton (1827-1906) viewed the country people and their surroundings with the eyes of a Parisian of rather poetic temperament and Academic bias. On the other hand Charles Cottet (1863-), living among the fisher folk in Brittany, has depicted them with sympathy and insight. So, also, has Lucien Simon (1861-), who in these subjects, as well as in portraiture and genre, is one of the strongest painters of the day. Jules Adler has lived among and painted the *ouvrier* class with a depth of sincerity and a purpose that make him more akin to Millet.

In still-life Antoine Vollon (1833-1900) must be noted; in genre, François Bonvin (1817-1887), Théodule Ribot (1823-1891), and Joseph Bail; in portraiture, Jacques Émile Blanche (1861-); in costume pictures, Charles Bargue (-1883), Ferdinand Roybet (1840-), and Jean Louis Ernest Meissonier (1815-1891). The last named was also famous for his military pictures, illustrating events in the career of the first Napoleon. Other painters of military subjects are Alphonse de Neuville (1836-1885), and Édouard Detaille (1848-1912).

THE PRE-RAPHAELITE MOVEMENT

What Millet and Courbet accomplished for painting in France, the Pre-Raphaelite movement did for British painting. It tore down the veil of Academic and studio conventions and opened up to the eyes of the artist the first-hand, personal study of nature.

In the late forties, the teachers in the Royal Academy schools comprised Etty, Mulready, Maclise, and William Dyce (1806-1864). The last named, a native of Aberdeen, reflected in a measure the ideals of the German "Nazarenes." For during his stay in Rome he came under the influence of Overbeck, who led him to admire the tender sentiment of the Umbrian school, as represented in Perugino and in Raphael, before the latter left Florence and moved to Rome. His work is graceful, with a pure and quiet simplicity; meanwhile, it has a fuller quality of colour than distinguished the tinted cartoons of the "Nazarenes."

In Dyce, therefore, the Academy schools had for instructor an imitator of Raphael; in Etty, an imitator of Venetian colour; and in Mulready and Maclise, artists who translated the naturalness of nature into the language of stage pictures. It was against this combination of imitative and sophisticated conventions that a little handful of young men registered a protest. At first there were only three of them, Dante Gabriel Rossetti (1828-1882), William Holman Hunt (1827-1910), and John Everett Millais (1829-1896). All three worked in the same studio, and one day chance put into their hands an engraving of Benozzo Gozzoli's frescos in the Campo Santo of Pisa. In this they recognised a truth to nature, which, while it was intense in feeling, was not afraid to record what was ugly as well

as what was beautiful. They came to the conclusion that these qualities of naïve and simple truthfulness were the foundation of the early Renaissance painting, and must be the starting-point of any new movement towards a revival of art. Raphael himself had begun this way, but had abandoned truth to nature when he left Florence for Rome. Meanwhile it was Raphael's Roman manner that the world ever since had been imitating, so that even the great Florentine had become a stumbling-block to real life in painting. Hence it was necessary to go back of him for inspiration.

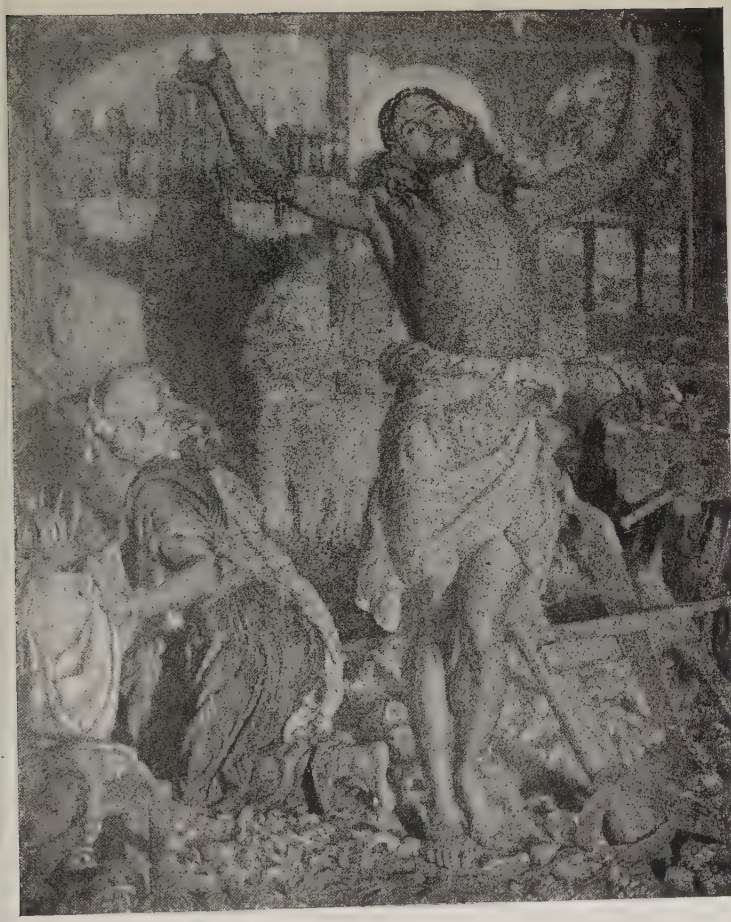
Thus in 1848 these three young men enrolled themselves as the Pre-Raphaelite Brotherhood, and to the pictures which they exhibited the following year signed their names with the suffix "P.R.B." They were joined a little later by the genre painter James Collinson (1825?-1881), the critic F. G. Stephen, and Rossetti's brother, William Michael Rossetti. Still later, after the original members had ceased to style themselves Pre-Raphaelites, the principles for which they had stood were variously adopted by Frederick Sandys (1832-1904), Arthur Hughes (1832-), and Edward Burne-Jones (1833-1898). Meanwhile, even before the enrollment of the "P.R.B.," the principles had been practically applied by Ford Madox Brown (1821-1893), who sympathised with the movement and helped its members, but remained outside their ranks.

The three pictures exhibited by the "P.R.B." in 1849 have acquired an historic importance. They were Rossetti's "The Girlhood of Mary Virgin," Millais' "Lorenzo and Isabella," and Hunt's "Rienzi." In 1850 the Brotherhood founded a monthly magazine, *The Germ*, which did not survive the fourth number. Among the contributions was an article by Madox Brown on "Historical Painting," in which he urged strict study of the model, the avoidance of all generalising and beautification, and the exact antiquarian study of cos-

tumes and accessories. By 1851 the Brotherhood had attracted sufficient attention to be made the object of an attack in the London *Times*. John Ruskin now came to the rescue with two letters which were afterwards published with the title "Pre-Raphaelitism, its Principles, and Turner."

These young artists had realised, said Ruskin, what he had formulated in the latter part of his "Modern Painters." The painter, he declared, must study nature with the exactness of a scientist; rendering rocks, for example, so that the geologist would recognise whether they were granite, or slate, or tufa, and flowers in such manner as will satisfy a botanist. Further he must study nature in the spirit of religion, so that he may interpret the sanctity of nature and the true inwardness of the Bible story. Here he made fun of Raphael's conventional conceits. Further, since clothes play so necessary a part in Northern climates, the Northern painter should not waste his time with the nude; in fact, physical beauty should not be the aim of his art, but intellectual and, especially, spiritual expression. He summed up that the art of the new age must be religious, mystic, and thoughtful.

In this way Ruskin's influence tended to rob art of its independent privilege of being the expression of beauty, as a "thing to be desired to make one wise," and to reduce it to being the handmaid of the other sources of wisdom and right living, viz., the religious, spiritual, and intellectual. Moreover, he led his contemporaries to confuse natural truth with artistic truth; to overlook the fact that while the aim of the scientist is knowledge, that of the artist in any medium should be the manifestation of beauty—the beauty of holiness and the holiness of beauty; and that, for the expression of the beauty, the artist must select from nature and then organise his selections, so as to produce a harmony more completely unified and rhythmical than nature's. Ac-



HOLMAN HUNT

THE SHADOW OF THE CROSS

Overcharged with detail, yet impressive by the sheer force of the artist's intensity of purpose.

ROSSETTI

BEATA BEATRIX

Suggested by Dante's Vita Nuova. The closed eyes of Beatrice have not yet opened to heaven.

cordingly, although Ruskin helped to clear the air of studio cant and convention, he delayed the progress of British painting by setting up new rules, restrictions, and conventions which in their nature belonged to science rather than to art.

Partly as the result of this teaching, and partly due to the different temperaments of the members of the Pre-Raphaelite movement, the "germ" of the latter developed several varying tendencies. Holman Hunt clung most consistently to the principles of "truth" laid down by Ruskin, and in most of his works has revealed a deep religious feeling. Millais, on the other hand, in lieu of the latter, developed the expression of sentiment, while at the same time broadening his method of painting as his outlook became more and more objective. Meanwhile the tendency of Rossetti was towards a sensuous mysticism, into which he was followed by Burne-Jones and others.

The one man who, as one looks back, most consistently embodied the early spirit of Pre-Raphaelism, although, or perhaps because, he kept outside the Brotherhood, and has had most influencé on British painting, is Ford Madox Brown.

Ford Madox Brown (1821-1893)

He was trained under Wappers in the Antwerp Academy, and then studied in Paris and Rome. He strove for three things: truth of colour, emotional expression, and historical accuracy. These qualities are illustrated in his "Christ Washing Peter's Feet" (Tate Gallery), a composition of virile simplicity and profound significance. The same is also true of "The Last of England." One of his most remarkable pictures is "Work," in which he represents some brawny "navvies" excavating a drain in the roadway, while loungers are looking on, and a gentleman and lady ride by on horseback; the whole scene being illuminated with sunshine. Of

every detail he has fearlessly reproduced the "local" colour; but since the painting of actual light in its effects upon colours was a faculty he had not mastered nor indeed considered, the result of this mosaic of hues is garish. Yet, even so, the picture is most impressive; for it displays those qualities of intention and achievement which make Madox Brown the most dramatic artist, save Turner, that the British school can show.

Holman Hunt (1827-1910)

Holman Hunt also reproduced the local colours without being able to harmonise them in an envelope of light; moreover, he had as little regard for textures as for values. His painting is pitilessly hard, the modelling of the figures gnarled, and every detail enforced with microscopic fidelity. His "Flight into Egypt" shows the Holy Family crossing a shallow stream, accompanied by a bevy of infants which dance in a wreath of rhythmical movement. But there is no difference between the texture of their bodies and that of the water. Both are like burnished metal. One of Hunt's earlier pictures, "The Light of the World," in which Christ, his head seen against a full moon, stands with a lantern, knocking at a door overgrown with plants and vines, exhibits a great beauty of detail, as well as a deep religious feeling. It is the latter, penetrating almost all Hunt's works, that invests them with such profound impressiveness. The latter even serves in a measure to unify the glaring conflicts of the composition, counteracting the artistic discordance by a unity of intellectual and spiritual impression. This is very noticeable in the great example "The Shadow of the Cross," which, as became his habit with Bible subjects, he painted in Palestine, with absolute fidelity to the types of the figures and to the minutest particulars of their environment. This, as we have seen, was Tissot's method, but the

latter does not bear the impress of Hunt's profound religious feeling.

Millais (1829-1896)

John Everett Millais at first shared the poetry of Rossetti and Hunt's love of minute detail. His "Ophelia," produced in 1852, is a good example of these two influences. Her body, decked with flowers, is borne upon the surface of a pool, the bank of which presents a labyrinth of willows and plants. Green is the prevailing colour, sprinkled with the bright hues of the flowers and contrasted with the purple of the gown. The same year saw "The Huguenot," in which Millais first showed his faculty of portraying a sentiment that would readily catch the popular taste. This facile gift led him to paint many pictures in which quality of craftsmanship is sacrificed to the appeal of subject. On the other hand, in some of these designedly popular subjects, for example, "The Yeoman of the Guard," he displays an extraordinary skill in rendering the natural appearance. His versatility was shown in many landscapes, such as "Chill October," in which the objective facts are cleverly recorded. But the tendency of his work to become commoner in quality was interrupted by many portraits, which, while they lacked technical and æsthetic distinction, were remarkable for vivid and even noble characterisation. Two of the best are those of Gladstone and the marine painter J. C. Hook.

Rossetti (1828-1882)

Dante Gabriel Rossetti was born in London, where his parents had sought refuge from political troubles. His father, besides being an ardent patriot, translated Dante into English, so that the son grew up in an atmosphere of devotion to the Florentine poet. He was a Catholic and by temperament a mystic, of fervent and sensuous imagination.

He was, moreover, a poet, in whom had been reincarnated the spirit of the early Italian Renaissance. He translated Dante's "Vita Nuova," from which also he derived inspiration for many pictures; among them, his masterpiece, "Dante's Dream," now in the Liverpool Gallery. In 1860 Rossetti married Elizabeth Eleanor Siddal, an unusual type of beauty with masses of Titian-red hair, heavy-lidded eyes, short upper lip, and full crimson lower one, long neck, and willowy figure. Under her inspiration he painted many of his finest female subjects, "Venus Verticordia," "Lady Lilith," "The Beloved," and "Beata Beatrix." The last, symbolising the death of Beatrice, as told in the "Vita Nuova," was painted after his wife's death, which occurred within two years of their marriage. After this Rossetti was occupied almost exclusively with what he described as the "painting of the soul." His draughtsmanship is often faulty, nor was his brush-work skilful. His pictures depend for their pictorial quality mainly upon beautiful, lustrous colour and richness of accessories, while their appeal to the imagination is the product of this poet-artist's own fervent, sensuous, and ecstatic spirit.

Burne-Jones (1833-1898)

The decadence of Rossetti's art is impregnated with Southern exoticism; that of Edward Burne-Jones reflects the ecstasy of Northern mysticism. He dipped for motives and inspiration into many sources: primitive Italian, Venetian, Byzantine; legendary Teutonic lore, and Gallic *chansons de gestes*. But in his earlier work especially there is a strong strain of Gothic; not the virile strain which built cathedrals, but the supersensitive, neurasthenic spirit of tender, delicate natures, shrinking from the horrors of the world and feeding upon their own spiritual ecstasies in sunless cloister cells. Moreover in the fragrance and naïveté

BURNE-JONES

THE MIRROR OF VENUS

Mingling of classic line with medieval mysticism.

GEORGE FREDERICK WATTS

HOPE

A beautiful example of the artist's allegorical conceptions.

of his female types there is a strain distinctly English. This tender austerity and pathetic timidity of feeling are notably illustrated in "King Cophetua and the Beggar Maid," which also is a beautiful example of his technical method. For here is the exquisiteness of faded, even monotonous colouring, and of preciosity in the elaborately wrought surfaces, so that every inch of the canvas has its peculiar appeal to the most rarefied æsthetic sense. In his window decorations in the Birmingham Cathedral Church, and in his mosaics in the American Episcopal Church in Rome, Burne-Jones proved his capacity as a decorator.

Before his entrance into this field it had been customary to engage German artists, and several of the "Nazarenes" obtained commissions. Now under the inspiration of Rossetti and Burne-Jones, a new taste developed in the decoration of public and domestic buildings. The decorative side of art began to engage the attention of painters, among

Morris (1834-1896)

whom William Morris became a leader. It was the difficulty of getting his own house decorated and furnished to suit his fastidious taste that finally induced him to become a decorator. He and some friends associated themselves as the firm of Morris, Marshall, Faulkner & Co. It started business in London, but finally moved to Merton Abbey, where its workshops became famous for the beauty and originality of their decorative work in various lines. Meanwhile, Morris found time to write "The Earthly Paradise," and other poems, and also to enforce his views on socialism. Towards the end of his life he was specially occupied with typography and book-making, for which he established the celebrated Kelmscott Press. Another artist whose influence upon decorative art has been second only to that of Morris is Walter Crane (1845-).

This English renaissance of decoration has been a direct product of the Pre-Raphaelite movement; since it was based on the Naturalistic study of the human figure and the forms of plants and flowers. It abandoned the soulless imitation of Italian, Greek, and Roman ornament, and sought inspiration for original invention at the same source in which the Greeks had found it; namely, in the forms and movements and rhythms of nature. A great impetus was given to the movement by the discovery and study of "The Book of Kells," that marvellous example of Celtic illuminated decoration, executed probably between 680 and 700 A.D., which is one of the treasures of the library of Dublin University. The example of the English was followed by French, German, and Belgian artists, until decorative design has become recognised as one of the most important departments of art, and has penetrated with improved taste all the products of artistic craftsmanship. For a while it ran riot in what was popularly called *l'art nouveau*, which abandoned the true principles of architectonic composition and emulated the irresponsible wildness of nature's growths. But this craze perished from its own extravagance.

Watts (1817-1904)

It is convenient here to mention George Frederick Watts. Although a visionary, he had nothing in common with Rossetti and Burne-Jones. Yet his own creed had something in it of Ruskin's statement of Pre-Raphaelitism. "The end of art," he affirmed, "must be the exposition of some weighty principle of spiritual significance, the illustration of a great truth." His circumstances permitted him to pursue his own ideals; and most of his canvases remained with him until his death, when he bequeathed them to the nation. His earliest inspiration was found in the Elgin marbles; later he studied in Florence and Venice; but the real genius of his work is

Northern, in that it is occupied with the expression of an idea, and in terms that have the severity and sometimes the uncouthness of the Northern spirit. It is the stimulus to intellectual and spiritual reflection, rather than an appeal to beauty and æsthetic sensations, that characterises his works. They are allegorical in subject and treated with a bigness of style and feeling that corresponds to the large abstraction of the themes. Watts also left some forty portraits of the notable men of the nineteenth century, which are now in the National Portrait Gallery. They are distinguished by a grand simplicity of style and an earnest and sincere directness of characterisation.

PAINTING IN GERMANY

The native vigour which had characterised German art in the sixteenth century disappeared during the seventeenth, when the painters became imitators of the Italian style. Nor was the condition of the art improved during the eighteenth, although Raphael Mengs (1728-1779) and Angelica Kauffmann (1741-1807) were held in high esteem. The former's style was based upon a study of that of his namesake, Raphael; it imitated the form but lacked entirely the spirit of the original; while the popularity of the lady's prettily sentimentalised affectations of the Classical is sufficient evidence of the inartistic taste of the times.

With the commencement of the nineteenth century, however, a new life began to stir throughout Germany, owing to the growth of a national and patriotic spirit, manifested during the War of Liberation (1813-1815). The strong and earnest efforts of the Romantic school which were called forth by this spirit, while giving vigour to the present and hope to the future, opened up also "the long perspective of a noble past." The fervour of this revolution influenced the enthusiasm of a band of German artists who chanced to be collected in Rome. They were Peter Cornelius (1783-1867) of Düsseldorf, Friedrich Overbeck (1789-1869) of Lübeck, Philipp Veit (1793-1877) of Frankfort, and Wilhelm Schadow (1789-1862) of Berlin. They studied the masterpieces of the Renaissance with a view to restoring the art of monumental decorations. They were given an opportunity in a villa on the Pincian Hill to paint a series of frescos which have since been removed to the Berlin Museum. Overbeck and Veit, assisted by some other German artists, also painted for another villa a series of frescos, illustrating

Dante's "Divine Comedy," Ariosto's "Orlando Furioso," and Tasso's "Jerusalem Delivered." While Overbeck re-

DEATH OF SIEGFRIED

Peter Cornelius

In His Illustrations to "Faust" and the "Niebelungen-Lied" this Artist Renewed the Traditions of Dürer

mained in Rome, the rest of the group returned to Germany, where they were known as "The Nazarenes," owing to their effort to revive religious painting; unfortunately very few

of their works exhibit individuality of conception or living sentiment.

The most vigorous of the group was Cornelius, who had been appointed director of the Düsseldorf Academy. In

FROM THE DANCE OF DEATH
Alfred Rethel
A Vigorous Wood-cut, Influenced by Dürer and by Cornelius

his illustrations for Goethe's "Faust" and the "Niebelungen-Lied" he struck a genuinely national note, and showed himself a follower of Albrecht Dürer. Later he was called to Munich by King Ludwig, and placed at the head of the Academy. His decorations in the Pinakothek set forth the history of Christian art, while those in the Glyptothek extol the ancient world of Teutonic heroes. Munich thus became the centre of this school of monumental painting. Among

the pupils of Cornelius, the most able were Alfred Rethel (1816-1859) and Wilhelm von Kaulbach (1805-1874).

Meanwhile a school of painting was developed at Düsseldorf under the leadership of Wilhelm Schadow. Instead of engaging as at Munich in monumental themes, carried out with architectonic arrangement, beauty of outline, and severity of drawing, it was limited to easel pictures " devoted rather to the refinements and sentiment of art, seeking to emphasise these traits in a careful and minute study of nature and in a delicate perfection of colour " (Lübke). The painters of this school lived a sort of brotherhood life, shut off from the world and given up solely to art. Hence, much of their work is pervaded with a visionary spirit. It appears, for example, in the pictures by Karl Friedrich Lessing (1808-1880), Eduard Bendemann (1811-1889), Karl Sohn (1805-1867), Theodor Hildebrandt (1804-1874), and Julius Hübner (1806-1882). At the same time their work exhibits a much closer attention to nature than does that of the Munich decorators; and this trait was carried farther by the group of genre painters which became identified with Düsseldorf.

It is interesting to note that Düsseldorf at this period was the centre of a dramatic revival, into which the painters entered with enthusiasm. It is not difficult to trace the influence of this in pictures of such genre painters as Jakob Becker (1810-1872) and Karl Hübner (1814-1879), in the delineations of the life of fisher-folk by Rudolf Jordan (1810-1887) and Henry Ritter (1816-1853), and the pictures of Norwegian peasant life by Adolf Tidemand (1814-1876). The scene is set as in a stage-picture, and all the characters are acting up to the extreme of characterisation, as if under the arrangement and drilling of a play-director.

Meanwhile, the study of nature was spreading elsewhere,

and Munich also had its group of genre painters, influenced in some measure by the example of the British genre painter Wilkie. The beautiful villages in the Bavarian Alps inspired the painters with settings for their themes, which

BATTLE OF THE HUNS

Wilhelm von Kaulbach

The Dead Bodies Strew the Ground, While the Released Spirits Fight in Mid-air

they found in depicting the simple gaieties and humble sentiment of the picturesque peasantry. Thus the "Morning at Parkenkirche" by Peter Hess (1792-1871) displays a group of peasant girls, busy round a well in the midst of picturesque

HANS MAKART METROPOLITAN MUSEUM OF ART, N. Y.

THE DREAM AFTER THE BALL

A characteristic example of one of the pupils of Piloty who revived in Munich the art of painting as distinguished from that of draughtsmanship.

LENBACH

ELEANOR DUSE AND MARIA LENBACH

A charming sketch of another of Piloty's pupils.

châlets, over the roofs of which appear snowy peaks, rising against the morning sky. It is a characteristically wholesome and happy scene, a little idealised by simple sentiment. Heinrich Bürkel (1802-1869) displayed a partiality for snowy landscapes and for scenes of the high road, while Karl Spitzweg (1808-1885) touches the more intimate life with a tender romance. In "At the Garret Window," for example, one sees a middle-aged bachelor, carefully watering his pot-flowers, while a girl at a distant window pauses in her work to watch him. On the other hand, a robuster note is struck in the work of Hermann Kauffmann (1808-1889), who belonged to the Munich group, but spent the latter part of his career in his native city of Hamburg. In his scenes of peasant labour there is a bigness of feeling which makes him akin to Millet. In Berlin worked Eduard Meyerheim (1808-1879), whose pictures of peasant girls and children and popular festivals represent the prevailing spirit of optimism, which was reflected also in the novels of rustic life, so popular at the time. Finally mention may be made of another Berlin painter, Johann Georg Meyer von Bremen (1813-1886), whose pictures of child life were at one time very popular in America.

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From the middle of the nineteenth century dates a new generation of German genre and historical painters. The lead was taken by Karl Theodor von Piloty (1826-1886), who, after studying in Munich, visited Paris, England, and Brussels. Returning to Munich, he became in 1856 a professor of the Academy, attracted many pupils, and exercised a wide influence. The monumental painting of the Nazarenes, as we have noted, had been based on draughtsmanship. Piloty introduced the practice of painting: the use of the brush and some feeling for colour. The genre painters also were stimulated by his skill in representing

the appearances of things. He did not render them as a modern painter would, with their proper relations of value as affected by lighted atmosphere; but he could paint a spade to look unequivocally like a real spade, and could thus invest his large historical canvases with what seemed to be an amazing verisimilitude, while at the same time giving the whole the virile quality of rich colouring. He was thus the pioneer of the modern revival in Germany of painting as painting.

Among Piloty's immediate pupils were Franz von Defregger (1835-), Franz von Lenbach (1836-1904), and Hans Makart (1840-1884). The last named dazzled the public with large canvases profusely decorative and brilliant in colour, while Lenbach's reputation depended chiefly on his portraits, of which those of Bismarck are the finest and most famous. His method was to concentrate the expression of the whole countenance in the eyes. Defregger's genre pictures were devoted to the life of the Tyrolese peasants. On the other hand it was the Swabian peasantry which occupied the brush of Benjamin Vautier (1829-1898), who had spent a year in Paris before he settled in Düsseldorf. His genre pictures show a great advance on the older stage-settings, since he managed to create a real suggestion of the environment of his peasants and of their relation to it. Among those whom his example influenced was Mikaily de Munkácsy (1844-1900), a Hungarian by birth, but trained in Düsseldorf, whence he migrated to Paris. His historical canvases show him to have been rather an illustrator than a painter.

But the most accomplished of this later group of German genre painters was Ludwig Knaus (1829-1910). After studying in Düsseldorf under Schadow he spent eight years in Paris. He was an extraordinarily skilful painter and as clever in inventing subjects which pleased and amused the

public. But the characters in his little domestic playlets are overacting, and a corresponding perfection of finish characterises his technique. In fact his pictures suffer from an almost Mephistophelian cleverness.

It is convenient to mention here Adolf Menzel (1815-1905). No sentiment enters into his pictures. They are objective illustrations of German history or of the people of the artist's own day. He could handle a crowd with as much ease as a few figures. His forte was composition in black and white, but his colour is usually sufficient for his purpose.

In 1869 an exhibition was held in Munich which introduced to Germany a knowledge of contemporary French art. An entire room was devoted to Courbet. Among those most impressed by the French Naturalist was Wilhelm Leibl (1844-1900). He moved to Paris and stayed there until the breaking out of the war; then lived in various parts of Germany and finally adopted the manner of life of a peasant. "Leibl became the apostle of Courbet in Germany and in his outward life the German Millet." His technique was broad and large; but, on the other hand, exhibited a joy in detail, such as Holbein's. His aim was to realise the whole truth and the pure truth of his subject.

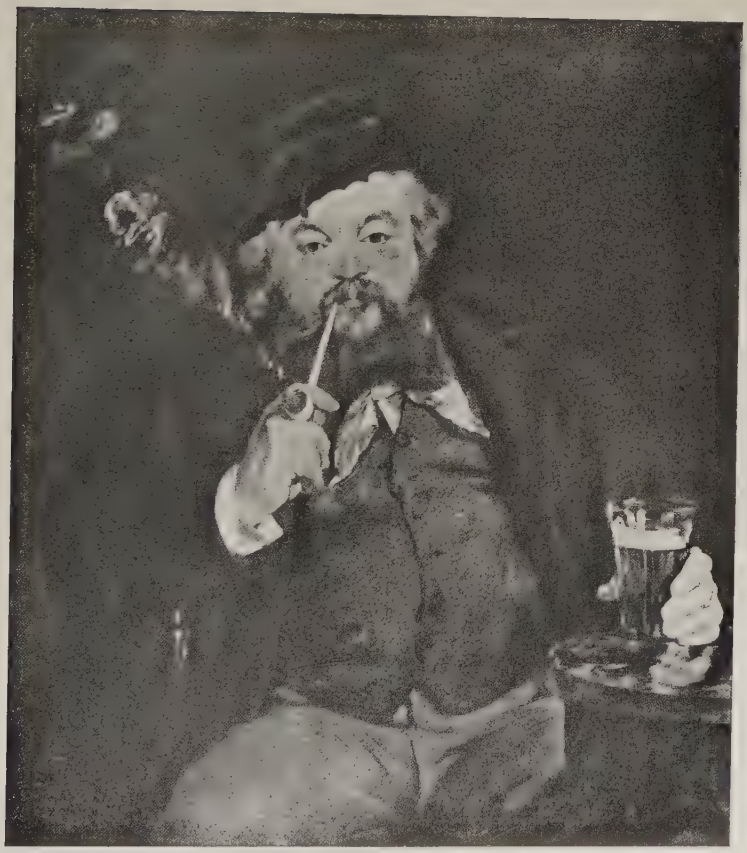
IMPRESSIONISM IN FRENCH PAINTING

The term Impressionism, as used in painting, is misleading. It was coined in 1872, to describe the work of certain painters who professed to record the impression which they had received from the object studied. But in this sense no painter who undertakes to paint what he sees can help being an Impressionist. He can only paint the thing as it impresses his individual eyesight.

Later, the term was used to denote a certain method of painting; particularly the one practised by Claude Monet and his followers, which will be explained presently. It is sufficient here to say that it did not represent the object with that exact and finished imitation to which people had become accustomed. At close range the picture appeared confused and unintelligible; it was necessary to stand some distance away from it in order to discover "what it was all about." So people came to apply to this class of pictures the term Impressionistic. It so happens that they were, but not because they were painted in this way, for there are other Impressionistic pictures in which the paint is laid on differently.

Impressionism, really, is a matter of point of view; of the way in which a painter sets out to see his subject. He will tell you that his motive is a more natural kind of Naturalistic one.

There are two ways of using the sight: one analytical, the other synthetic. You may look at an object to study it in detail; or you may look at it to gain the general effect of its appearance and character. The latter is the more usual way of seeing an object. We unconsciously employ it, for example, every time we take a walk, either



MANET PARIS

THE GOOD BOCK

Showing the influence of Velasquez.

DEGAS

DANSEUSE ETOILE

Union of Ingres line, modern search for light and the principles of Japanese composition.

in a town or in the country. The scene is continually shifting; innumerable pictures pass before the eyes. They come, they go; and the brain registers an impression, more or less complete, of each. That tangle of wild flowers, for instance, clustering at the foot of a hedge—we take in its beauty at a glance. A painter will do the same thing and paint it as the glance records it to him. On the other hand, he may pick a bunch of flowers, and take them home and study them singly and exhaustively, and then paint the result of his detailed and prolonged examination. In either case, the painter is a Naturalist; but if he works with the former purpose in mind, we distinguish him as an Impressionist. The latter, then, is one who paints an object as he actually *sees* it and not as he *knows* it to be, either from previous or present study of it. Further, he becomes more and more interested in the momentary and fleeting appearances of things. As he walks the street, the figures and buildings present a series of kaleidoscopic pictures; they do not remain long enough to be studied in detail; moreover, it is the very change that fascinates because it is a feature of life. These moving pictures are living pictures. So, too, in the country—it is not so much the fixed position of the hills and trees and so on that fascinates one, as the changing expressions on the face of the landscape, due to the effects of light and atmosphere and movement. It is these momentary and fleeting aspects of nature that the Impressionist loves to record. This becomes the motive of his pictures; just how he will lay the paint depends upon how he feels he can best interpret the impression which he has received.

Manet (1833-1883)

So the stages of Impressionism in painting are threefold. It began by recording the impression that the eye naturally

and immediately receives; then it occupied itself more and more with the surprises of sight; and, in doing so, learned quickly the part played in them by light, atmosphere, and movement. The leader in this way of seeing the subject and of recording what the eye sees was Édouard Manet. Through Courbet's example he was biased towards the Naturalistic motive; but at first did not look at nature through his own eyes, but those of the old masters. By degrees he came under the spell of Velasquez; recognised the truth of his records of nature, and studied his vital and characterful method of painting and his reserved but beautiful colour schemes. The result was a number of pictures—one of them is the "Boy with the Sword," of the Metropolitan Museum—in which he reproduced Velasquez's style. They belong to what may be called his "black and grey period." Then, during a visit to the country house of the painter De Nittis, Manet was one day attracted by the picture which his friend's wife and children presented as they sat on the lawn in the sunlight beside a flower-bed. He painted the picture in the open air. This picture was the beginning of "plein-air" painting; at least in modern times, for it is clear that some of the early Italians practised it. Henceforth Manet's work was distinguished by a wide range of colour and a greater variety and luminosity of light and atmosphere. Its example was immediately followed by many other painters, and the exhibitions began to be enlivened with these glowing pictures.

The public and many artists declared that they were untrue to nature; the fact being that hitherto people had not been accustomed to look at nature directly, but were in the habit of accepting it as it was represented in pictures. For example, painters had rendered shadows black or brown or red, without reference to the local colour; but now, when artists studied nature at first hand, they found that the

RENOIR LUXEMBOURG

LE MOULIN DE LA GALETTE

Colour, air and movement.

MONET.

VIEW ON THE SEINE

An example of painting with the "Separate touch."

hue of shadows varied with the local colour, and with the quantity and quality of the light. They found, for instance, that the shadows upon snow might be blue or violet. Most of us to-day know that this is so; because through the influence of the pictures, painted by the open-air Impressionists, we have learned to look at nature with our own eyes.

One thing more had to be learned by these Impressionists. This they derived from the study of Japanese prints, which began to reach Paris in increasing numbers during the early sixties. These exhibited a new principle of composition, which the Japanese themselves call "notan," or the "spotting of dark and light." Instead of the formal building up of the composition with studied proportions and balance, this arrangement has the appearance of being natural and spontaneous. It had an elasticity and quality of unexpectedness that exactly suited the expression of movement and life, and the momentary and fleeting aspects of nature. It was adopted by Occidental artists, and is still the principle of composition employed by most Naturalistic and Impressionistic painters and draughtsmen, as the pictures in magazines testify.

Degas (1834-)

One of the first to employ the principle of "notan" was Hilaire Germain Degas, who is best known by his pictures of the race-course and of the opera, both in front of and behind the curtain. In the foreground may appear the head and shoulders of a bass-player in the orchestra, while beyond spreads the stage, spotted with figures; or we may be shown a room in which the dancers are training. It is as if we had come upon the scene without the knowledge of the people engaged in it. Everything appears to be unpremeditated, an instantaneous impression; differing from

that of a camera, since action is not suspended, but retains the elastic rhythm of moving life. Degas is a great draughtsman, and in this respect has been influenced by Ingres, whom he has always greatly admired, despite the difference between his own impressionistic motive and the other's classical one. Degas has carried the cult of "the ugly" farther than most painters. His ballet-dancers have no beauty of face or grace of figure in the ordinary sense. The charm of his pictures is abstract, consisting in their rhythm of colour, light and shade, and movement.

Renoir (1841-)

Another famous member of the early group of Impressionists is Firmin Auguste Renoir. His early work reflects the influence of Courbet, Manet, and Velasquez. It is characterised by sumptuously grand harmonies of black, grey, pearly white, and subtle rose, and blue. Then he followed Manet's development towards a fuller palette and more luminous colour. In doing so, he carried forward the art of Fragonard, which, as we have seen, was a heritage from Rubens. Renoir may be said, in fact, to have translated the Flemish artist into terms of modern Impressionism. Hence Renoir is the most distinguished colourist of the Impressionistic group. His nudes and pictures of young women and children, as well as his landscapes, are symphonies of the rhythms and harmonies of luminous colour.

Of Whistler's relation to Impressionism, of which he was one of the first exponents, we shall speak elsewhere.

Monet (1840-)

It remains to mention the group of landscapists of which Claude Monet is popularly regarded as the leader. The other chief names are those of Georges Seurat (1859-1891), Johann Barthold Jongkind (1819-1891) of Holland birth,

Camille Pissarro (1831-1903), Renoir, already mentioned, and Alfred Sisley (1830-1899). Monet and Pissarro, during a visit to London, were impressed by the purity of colour of Turner's pictures. When they returned to France, they found that Jongkind had adopted a style of painting which was very successful in rendering the effects of movement and the play of fugitive light. It consisted in building up the picture by means of a number of little brush strokes. Gradually Pissarro, Monet, and Renoir combined the lessons of Turner and Jongkind. They began to abandon the dark colours and to use yellow, orange, vermilion, lake, red, violet, blue, and intense greens. These they laid upon the canvas in separate touches. Instead of mixing the colours on the palette, they set them in their purity side by side on the canvas, and depended upon the eye to effect the mingling of them; by this means increasing their brilliance and luminosity. This is the principle known as that of "divided colour" or "division of colour."

In raising the key of their landscapes, so as to approximate more nearly to the effects of natural light, Monet and the other exponents of this method have made the rendering of light and atmosphere their special aim, to which the *forms* of the landscape have been, as some are beginning to think, unduly sacrificed. Thus Monet painted a number of pictures in which the same haystacks reappear under different effects of coloured light. He also produced a series of the west front of Rouen Cathedral, in which the solidity, form, and enrichments of the architecture play no part; the sole purpose being to render the shimmer of light and colour and atmosphere on the surface of the building. These facts are mentioned, not as a criticism of Monet's intentions or achievements, but because they indicate the general tendency of this branch of Impressionism, from which, as we shall see later, there is a growing reaction.

It is convenient here to allude to a group which has grown out of the one we have been discussing. It has been self-named, very misleadingly, Neo-Impressionist; because its members wished to put on record the fact that they were only carrying further and more scientifically what the Impressionists had already done in the use of "divided colours." But they are even more strict than their predecessors in avoiding the mixing of the pigments on the palette, and they juxtapose the pure tints on the canvas according to the laws, derived from the spectrum, which govern colour and regulate its harmonies. Their method, in fact, substitutes for the *feeling* of what will look well, a precise and scientific *knowledge*. Some lay the tints side by side in square "touches," like a mosaic; others adopt other shapes for the "touches," regulating their size to the size and character of the composition. It is the *use* of the "touch," and not the particular *kind* of "touch," that distinguishes them as a group. From the fact that their great aim is luminosity of colour and their chief means the scientific application of colour, they would be better styled "Chromo-Luminarists." The group has included Georges Seurat, Henri Édouard Cross, Albert Dubois-Pillet, Maximilien Luce, Hippolyte Petitjean, Théo van Rysselberghe, Henry van de Velde, and Paul Signac, who has set forth in writing the aims of himself and his colleagues. He traces back this modern use of "divided colours" through Delacroix to Constable.

HENRI EDOUARD CROSS

THE MODEL

Example of "divided touch."

STAIRCASE OF OPERA HOUSE, PARIS

Grandiosely ornate, this for many years became the accepted style for theatres and opera houses.

ARCHITECTURE OF THE NINETEENTH CENTURY

By the end of the eighteenth century the modern world had become acquainted with the Greek Classic, as contrasted with the Roman Classic and the Roman reproduction of the Greek. This was due to the exploration of Greece, and the conscientious account of her monuments accomplished by Stuart and Revett, who had been sent out in 1751 by the London Society of Dilettanti. This Greek revival displaced the Roman revival in England and Germany, but obtained little foothold in France.

In England the chief examples of its influence are the Bank of England, the British Museum, Fitzwilliam Museum, Cambridge, London University, and St. George's Hall, Liverpool. The latter's imposing peristyle and porches are sufficiently Greek in spirit and detail to class it among the works of the Greek revival. But its great hall and its interior composition are really Roman and not Greek, emphasising the teaching of experience that Greek architecture does not lend itself to the exigencies of modern civilisation to nearly the same extent as the Roman (Hamlin). The Greek forms are too severe and intractable for present-day requirements.

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In Germany the revival found a guiding spirit in the genius of Karl Friedrich Schinkel (1781-1841). His intelligence grasped the architectural forms, not as detached portions, but as living members of an organic whole. His masterpieces, the Theatre, new Guard House, and the Old Museum, in Berlin, are buildings modified to fit the requirements of modern life, but conceived in the spirit of Hellenic

art. In the Academy of Architecture, in Berlin, and other buildings, he laid the groundwork for a progressive architectural development. For "he fell back upon the healthy tradition of the national brick buildings, abandoning the dignity of the antique treatment of form for a freer style, which he could combine with the results of the later style of construction" (Lübke). Examples of his achievements in this direction are presented by many important buildings in Berlin, Potsdam, Dresden, and Leipzig, and in many country houses throughout Germany.

Schinkel left many pupils and followers, among whom may be mentioned Ludwig Persius (1804-1845), August Soller (1805-1853), J. H. Strack (1805-1880), Friedrich Hitzig (1811-1881), the designer of the Berlin Börse, Edward Knoblauch (1801-1865), and F. A. Stüler (1800-1865), who designed the New Museum in Berlin.

In Munich the revival was fostered by King Ludwig I., who, until his abdication in 1848, proved himself a most enlightened patron of the arts, restoring architecture to its central position in the alliance of all the arts of decorative design. The chief artist of this revival was Leo von Klenze (1784-1864), who achieved such monumental buildings as the Glyptothek, the Ruhmeshalle, or Hall of Fame, and the Propylæum. "In the great Walhalla, near Ratisbon, he put an admirable Greek temple-like exterior to a domed Roman interior, and, again, in the Old Pinakothek, in Munich, he was compelled to quit Greek for another style, and used sixteenth century Italian with great effect" (Lübke).

In Vienna the Parliament House was designed by Hansen in the pure Greek style.

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In France the Greek revival had little direct effect; the tendency being towards the Roman form. We have seen

HOUSES OF PARLIAMENT, LONDON

Revival of Gothic; light and poor in detail, but imposing in mass.

ALOIS HAUSMAN, ARCH.

NEW YORK LIFE INSURANCE BUILDING, BUDAPEST

Interesting phase in the Budapest development of architecture.

THE IMPERIAL INSTITUTE, LONDON

Rather fanciful adaptation of the Gothic.

THE NEW RATHAUS IN MUNICH, BAVARIA

An adaptation of the style of the city halls of Flanders in the fourteenth and fifteenth centuries

that in the years preceding the revolution the "Roman manner" was advocated alike by philosophers, patriots, and artists; and that it obtained monumental expression in the Panthéon. With the advent of the Empire and Napoleon's parade of Cæsarism, the more gorgeous forms of Roman architecture received official approval. The results are seen in the Arc de Triomphe, a close copy of Roman models; the Arc de l'Étoile, a larger and more independent design; the Bourse; the river front of the Palais Bourbon; and the Madeleine, which combines with the exterior of a Roman Corinthian temple an interior with three pendentive domes.

About 1830 a movement known as Neo-Grec was initiated by Duc, Duban, and Labrouste, which sought to emulate the purity and choiceness of Greek art. Examples are the west façade of the Palais de Justice, by Duc; Library of the École des Beaux Arts, by Duban; and the Library of Ste. Geneviève, by Labrouste.

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The Roman revival in France was superseded by a revival of the splendidly decorative French Renaissance style of the sixteenth century, and by a revival also of the French tendency to base architectural design upon the Plan. The most typical examples of this are the completion of the Louvre, by Visconti and Lefuel, and the Paris Opera House, by Garnier. In the latter case "the boldness of the designer, who tried to accommodate Classic methods of design to the wholly novel plan of a great theatre, to show outside the planning of the interior, and then to increase the richness of adornment far beyond what Classic tradition would allow, is most notable and praiseworthy. The lack of any true power of detailed design is, however, visible, and the substitution of fully realised sculpture, in statues and large groups, for architectural sculpture in a strict sense is characteristic of the age" (Lübke).

Examples elsewhere of theatres which combine Classic and Renaissance styles with modern planning, are the Dresden Theatre, the Victoria Theatre in Berlin, the Opera House and the Hofburg Theatre in Vienna, and the New Theatre, now the Century Theatre, in New York.

In France the writings of Viollet-le-Duc, who maintained that French art owed its greatest obligations, not to the Italian and Roman tradition, but to the Northern tradition of the Gothic, gave a great impetus to the study of mediæval archæology, and to the restoration of mediæval monuments. But the movement remained chiefly archæological, and very little affected the practical development of French architecture.

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In England, however, it was different. The Gothic revival, largely inspired by Augustus Pugin, led not only to the restoration of cathedrals and churches, but to the actual adaptation of the Gothic style to the requirements of modern buildings. The most signal example of the movement is the Houses of Parliament, designed in the Perpendicular style by Sir Charles Barry. The effect of the whole is grand, and the details throughout are carefully considered and refined. The main fault is the want of harmonious relation between the vast proportions of the edifice. By the time that the latter was completed (1861) the Gothic revivalists had rejected as anathema the Perpendicular style, and believed that the true principles were only to be found in the Gothic of the fourteenth century. There followed, in consequence, such experiments in Gothic as the Law Courts, in London, by Street; Keble College, Oxford, and All Saints, Margaret Street, London, by Butterfield; and the Natural History Museum, South Kensington, by Waterhouse, which, however, is in a modified Romanesque style.

The full Gothic revival lasted for about a generation, and

was then challenged by the so-called "Queen Anne." This was a style compounded of various features taken from Jones and Wren and their followers, and from the architects of Belgium and Holland. It originated with Richard Norman Shaw, who has been the leading English architect during the late generation. "The genuine movement of his art," writes Sir Walter Armstrong, "has been from the picturesque eclecticism with which he began to something more in harmony with the genius of Inigo Jones. And in this he has carried English architecture, as a whole, with him. For our architects, who are in great part his disciples, appear to have settled down to the conviction that their true course is to return to the path pointed out by Jones and Wren, and to develop that form of Palladian which was shown by the works of those men to be suited to our wants, character, and climate. During the last ten or fifteen years many important buildings have been erected in London and the provinces in a style which may be fairly called the legitimate offspring of our two great architects." Two examples of Norman Shaw's more recent work are the Piccadilly Hotel and the Gaiety Theatre, in London.

AMERICA

Being from the nature of the case without traditions, American architecture has had to depend until comparatively recent years upon the importation of ideas and styles from Europe. We have seen how this resulted in the formation of the Colonial style. Between the Revolution and the War of 1812 the influence was derived from France. It showed itself in the employment of the Louis XVI. style in the State House, in Boston, designed in 1795 by Bulfinch, and the New York City Hall (1803-1812), which was designed by the Frenchman Mangin. The effect of the Greek revival in Europe appeared in the central portion of the

Capitol at Washington, the erection of which, from the designs of Thornton, Hallet, and B. H. Latrobe, occupied the years between 1793 and 1880. It was also represented in Thomas Jefferson's design of the University of Virginia, which was subsequently destroyed by fire; and in the White House, which was built by Hoban after the style of the English country mansions of the period. Further examples of the Classical revival are the Federal buildings which were erected up to 1840, such as the Treasury and Patent Offices, in Washington; the Sub-Treasury and Custom House, in New York; the Custom House, in Boston; and the Mint, in Philadelphia. The last-named city possesses another example in Girard College. During this period the Capitol, at Washington, was enlarged by the two wings. The dome, designed by Walters, was not added until 1858 to 1873.

In 1840 the Gothic revival made its appearance; the first example being Grace Church, New York, built by Renwick. The same architect was entrusted with the erection of St. Patrick's Cathedral, while Richard Upjohn built Trinity Church, and subsequently Trinity Chapel. Other early examples of the Gothic were the State Capitol, at Hartford, Connecticut, and the late Fine Arts Museum, in Boston. Since 1875 the Gothic has only been employed in the case of churches.

This date marks approximately the beginning of the modern architectural movement in America. Several causes assisted it. Following the Civil War, the vast expansion of the country produced a demand for public and private buildings, and this was further enforced by the disastrous fires in Chicago (1871) and in Boston (1872). Again, the Centennial Exhibition in Philadelphia (1876) awakened the public to a more genuine artistic appreciation. Meanwhile, a School of Architecture had been established in Bos-

THE CAPITOL, WASHINGTON

The central portion was built 1793-1830; the wings were added between 1830 and 1840; the dome, which is of iron, was erected 1858-1873.

THE CITY HALL, NEW YORK

Shows the influence of the Louis XVI. style. Erected 1803-1812 from designs by the Frenchman, Mangin.

TRINITY CHURCH, NEW YORK

The present church was commenced in 1839 and completed in 1846.
It was consecrated on Ascension Day, May 21, 1846.
Designed by Upjohn.

TRINITY CHURCH, BOSTON

Richardson's masterpiece in the handling of the Romanesque style.

ton in 1866, and art museums had been started or enlarged in New York, Boston, Philadelphia, Baltimore, Detroit, and Milwaukee. Lastly, there appeared two men capable of giving both inspiration and direction to the new impulse: Richard M. Hunt (1828-1895), with a genius for organising, and H. H. Richardson (1838-1886), whose genius was more specifically artistic. The latter, in many public buildings, notably Trinity Church, Boston, and the County Buildings, in Pittsburgh, used very effectively the French Romanesque style, setting an example that was followed by many other architects.

Meanwhile, the more permanent influence of Richardson and Hunt consisted in the fact that they were Paris-trained and directed the travel of students towards the École des Beaux Arts. As these men returned home their influence made itself felt, not only by direct example, but also by the impetus they gave to the establishment of architectural schools and systematic training on scientific as well as artistic lines.

For the great value of the Paris training, which has now been introduced into America, is that it is based upon the prime importance of the Plan and upon establishing an organic relation between the component parts of a design, so that they shall be regulated and organised by a logic of constructive growth and by a logical conformity to actual needs and conditions. The layman is apt to think that design refers solely or mainly to the externals of a building; whereas, an architect, thoroughly trained in the principles and logic of construction, is, like a correspondingly trained physician, more concerned with the organic structure of the whole.

This logic has affected the architect's attitude towards eclecticism. For the latter prevails in America, as everywhere else at the present time. But instead of borrowing

indiscriminately and assembling the details with an eye solely to picturesque effect, the modern architect not only selects, but also combines, judiciously. This logic has been most happily displayed in city and country residences, for in these the architect has adapted foreign forms to the standards of comfort, mode of life, and climatic conditions of America. He has scarcely been so fortunately logical in the case of public and commercial buildings.

In the case of monumental buildings the architect has been prone to accept as an axiom that Classicalism must dominate the design. The stock in trade of his design has consisted of columns, entablatures (used for the most part decoratively rather than constructively), pediments, domes, and cupolas. Accordingly, a barren uniformity of imitation, lacking the flexibility and freedom of living growth, prevails in the design of federal, state, and municipal buildings. This illogical and slavish imitation reaches its *reductio ad absurdum* when the model of a Roman temple is multiplied a hundredfold in size to enclose the complex organism of a modern railroad terminus. The very idea of a great terminus is that it shall be a gateway of ingress and egress, connecting the railroad system and the city; but this idea is absolutely contradicted by the idea involved in a temple. The result may be imposing, by reason of its size, but from the point of view of artistic as well as of common sense, it is an imposition, a flagrant and foolish disregard of the logic of design.

A similar disregard for a long time characterised the treatment of commercial buildings. The excessive value of ground in the congested areas of the city's business sections demanded that the buildings should be enlarged upward; the invention of steel construction and of elevator service made it possible. Meanwhile, in clothing the exterior of these high buildings with an appropriate design,

the architects found themselves confronted by a new problem, and one towards the solution of which there was little or no help to be gained by imitating previous models. They might have gained some clue from an intelligent study of Gothic design; but, as a matter of fact, their training was limited to Classicalistic or Renaissance design. Meanwhile, the genius of the Classical was horizontal, not perpendicular; and the Classicalistic and Renaissance invention had to provide only for the repetition of a few stories. So, for a considerable time, the majority of the architects floundered in the fruitless effort to adapt their borrowings to a problem for which, by the nature of the case, they were disqualified. If they were not satisfied to pile story upon story, as children build their bricks, they tried to relieve the monotony by placing one order upon another up to a certain point, and for the rest trusted to the relief of balconies and other extraneous ornamental devices. They employed ingenuity instead of logic, and bungled with more or less ridiculous expedients, instead of considering the organic growth upward of the building.

But at last a Chicago architect recognised the logic of the new problem. Since the distinguishing feature of the tall building is its height, the appropriate design must be one which declares and establishes the artistic possibilities of upward growth. It must emphasise the predominance of the perpendicular, not the horizontal line. This principle, when stated, appears self-evident; yet it is a fact that even to-day only a few of the leading architects are applying it. The architect, for example, of the Metropolitan Tower, in New York, ignored it, notwithstanding that he is supposed to have taken the Venice Campanile as more or less his model. For the beauty of the latter is largely secured by the shafts of projecting masonry, prolonged without interruption throughout the entire height of the actual tower.

Experience has shown that to secure this beauty and dignity to a sky-scraper, it is not necessary to add ornamental detail. It is sufficient to so adjust the windows that the spaces between them may counteract their horizontal monotony by emphasising the feeling of perpendicular growth. It is a question, in fact, of organic construction. In the attainment of this, it is interesting to note that some architects have obeyed an intuition which leads them back to the principles of Gothic design.

In conclusion, it may be suggested that the most vital and interesting problems of modern architecture are those which grow out of social, industrial, and commercial problems of life. The palaces and temples of a true democracy include those of government and law, but are most characteristically represented in the school-house, the library, the museum, the hospital, the factory, store, and office buildings.

THE PUBLIC LIBRARY, CHICAGO

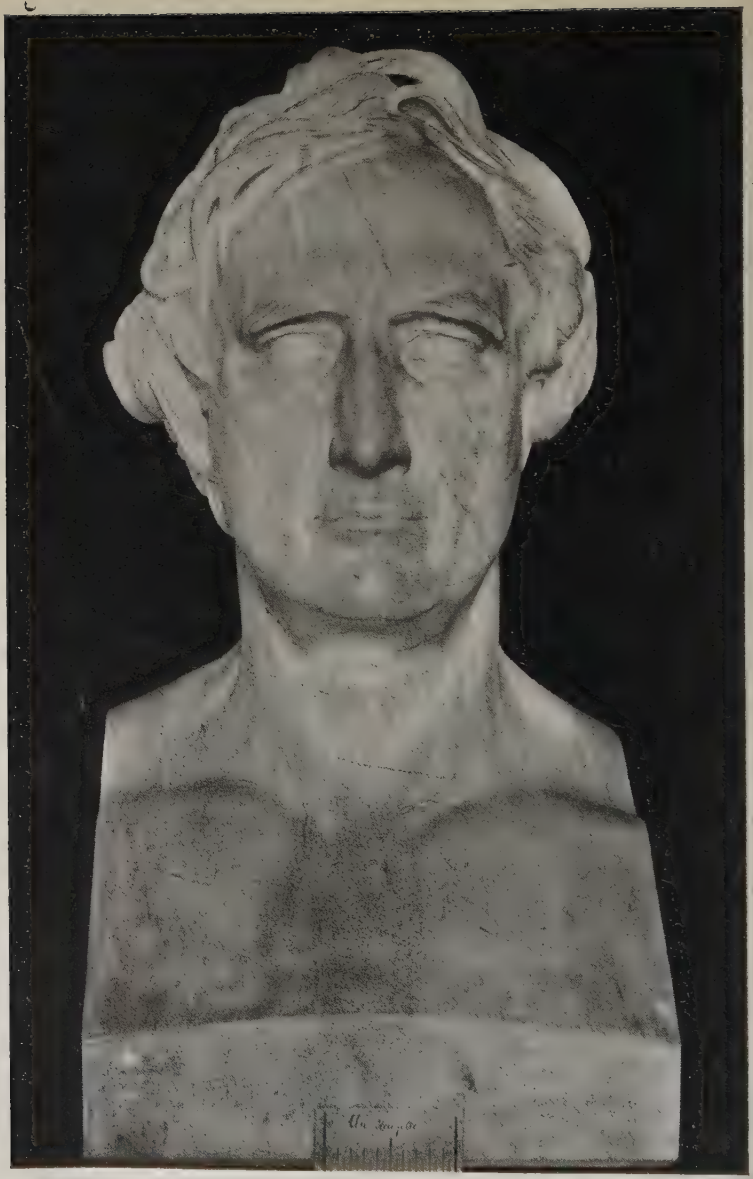
METROPOLITAN LIFE BUILDING, NEW YORK

An attempt to imitate with variations the Campanile at Venice. The tiers of windows, since the upright space between them is not accentuated, present a dry reiteration.

COURTESY OF THOMPSON-STARRETT COMPANY

WOOLWORTH BUILDING, NEW YORK

A Gothicized treatment of the sky-scraper. The tower from a distance is especially fine.



DAVID D'ANGERS

BUST OF FRANCOIS ARAGO

Showing transition from the classical to the naturalistic.

FRENCH SCULPTURE OF THE NINETEENTH CENTURY

It is in France that sculpture to-day flourishes most freely. The public improvements inaugurated in Paris in 1860, and continued to the present time, have produced a demand for monumental works to decorate the squares and streets; and this example has been followed in provincial cities. Both the national government and the municipal authorities have encouraged the art. Moreover, sculpture requires of its practitioners exact and thorough knowledge, and a feeling for logical and organic construction. The Official School of France has fostered the one and the temperament of the French contributed to the other. France, therefore, breeds a very great number of well-qualified sculptors, out of whom a few have attained to a superior degree of artistry.

The note of all modern sculpture has been Naturalistic; tempered, however, in the case of France, by Academic poise and restraint. For the standard of the Official School is no longer Classical in the sense of being based upon the study of the antique. Its foundation is study of life, but the results are more or less harmonised with the principles of the Classic.

David d'Angers (1789-1856)

The transition from the Classical to the Naturalistic, which had been begun by Houdon, was continued by P. J. David, of Angers, commonly called David d'Angers. As the pupil of the painter David, and familiar in Rome with Canova and Thorwaldsen, he showed at first a Classical tendency, as when he represented General Foy in Roman

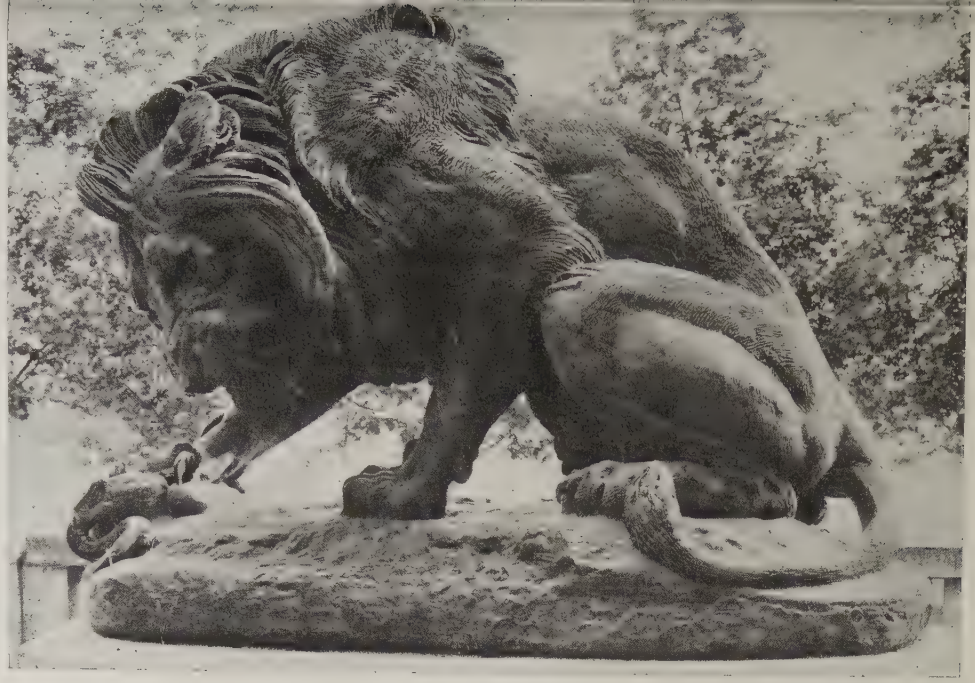
costume. His relief, however, in the pediment of the Panthéon, while it betrays some Classical conventions, exhibits a determined Naturalism that even possibly interferes with the monumental character of the composition. He was at his best in his spirited rendering of portrait busts and medallions.

Rude (1784-1855)

The new spirit is conspicuously revealed in the great monumental group by François Rude which occupies one of the piers of the Arc de Triomphe. This piece, popularly known as "La Marseillaise," commemorating the departure of the volunteers of 1792, represents the fervour of patriotism with just that strain of exaggeration which was characteristic of the revolution. It still, however, perpetuates the Classical conventions of Roman armour and the nude; and is Naturalistic rather in its expression of living emotions than in its representation of actual living circumstances.

Barye (1795-1875)

Inspired by scientific study of such naturalists as Buffon and Cuvier, Antoine Louis Barye devoted himself to the rendition in bronze of subjects involving animals. The originals decorate the gardens of the Tuileries and the Luxembourg, and other public spots in Paris, and some, reproduced in smaller size, embellish Mount Vernon Square, in Baltimore, while there is also a collection in the Corcoran Art Gallery, in Washington. Whether in groups of violent force, such as "A Lion Fighting with a Tiger," or in the more restrained power of single animals, it is the nobility of strength that represents the motive of the theme; and it is expressed in the most forceful way: namely, by structural bulk and action, and by large surfaces, broadly and simply characterised.



BARYE

TUILERIES, PARIS

LION AND SERPENT

General power, produced by broad and vigorous treatment of the masses.

BARYE

METROPOLITAN MUSEUM OF ART, N. Y.

WALKING LION

This is modeled with a reliance on the plane masses, like the Lions of Nineveh. Here, however,

A. RODIN

JOHN THE BAPTIST

The naturalistic composition of a visionary.

SAINT MARCEAUX LUXEMBOURG

GENIUS GUARDING THE SOUL OF THE TOMB

Rather sentimental rendering of a Michelangelesque suggestion.

In approaching the last quarter of the century, it is convenient to distinguish between the conspicuously Naturalistic sculptors and those whose bias, notwithstanding a Naturalistic strain, is distinctively Academic. Among the latter was Henri Chapu (1833-1891), the designer of the memorial to the brilliant painter Henri Regnault, who was killed in one of the battles during the siege of Paris in 1871. It shows a youth placing an olive branch on the tomb. François Jouffroy (1806-1882) was professor of sculpture in the Official School from 1865 until his death. The acknowledged leader of the Academic school has been Paul Dubois (1829-1905), whose style as well as charm of handling is exhibited, for example, in the statue of the boy with the lute, known as "The Florentine Singer." His most important work is the monument to General Lamoricière, in the Cathedral of Nantes. René de Saint-Marceaux (1845-), in his "Genius Guarding the Secret of the Tomb," shows a Michael Angelesque influence, felt sentimentally rather than intellectually. On the other hand, Antonin Mercié (1845-), in his "Gloria Victis," and other pieces, has proved himself a master of singular refinement and rhythmic grace of movement. Though a pupil of Jouffroy, Jean Alexandre Falguière (1831-1900) exhibited in his "Victor in the Cock-Fight," a feeling for living action that brought him very near to the Naturalists. The same tendency appears in his noble portrait-statue of Lamartine, and the somewhat more idealised one of Corneille.

In the Naturalistic school was Jean Baptiste Carpeaux (1827-1875), a pupil of Rude, with the latter's emotional and dramatic fervour. It is illustrated in his "Triumph of Flora," upon the Pavillon de Flore, of the Louvre, and in the group of the Dance on the front of the Paris Opera House, and most monumentally in the fountain of the "Four Quarters of the Earth Supporting the Heavens," in the Luxem-

bourg Gardens. Emmanuel Frémiet (1824-), the nephew of Rude, is distinguished for historical statues, such as the equestrian statue of Joan of Arc. The vigorous naturalism of Jules Dalou (1838-1902) is to be seen in his "Silenus and Nymphs," in the South Kensington Museum, while his faculty to portray an historical theme dramatically is exhibited in his masterpiece in the Chamber of Deputies, which represents Mirabeau speaking before the States-General in 1789. A. Bartholomé's finest work is represented by his "Monument to the Dead," in the Cemetery of Père Lachaise. The design shows a portal to which figures are drawing near, with various expressions of unwillingness and relief.

Rodin (1840-)

We have enumerated only a few of the men of talent who throng the ranks of French sculptors. It remains to mention the one original genius, Auguste Rodin. Like the civilisation of his age, he is a residuum of past influences. In some of his plaster figures and his drawings he is momentarily Greek; at other times he compels comparison with Michael Angelo, and, as Meier-Graefe says, is the weaker of the two, because he is the product of a more complicated and therefore less vigorous age. In his monument to President Lynch he vies with the North Italian equestrian sculptors of the Renaissance. He has phases in which he reflects the poignancy of the Gothic, or again, the spirit of the Baroque; or again, the charm of a Frenchman of the eighteenth century. Further, he is of the present, a strenuous, uncompromising Naturalist. Finally, he has reached a point in which he can bring "the charms of all periods together into a single work." Rodin declares that his art is the result of "nature, mathematics, and taste." He has explained that he means the gift of seeing

CARPEAUX

GROUP OF THE DANCE

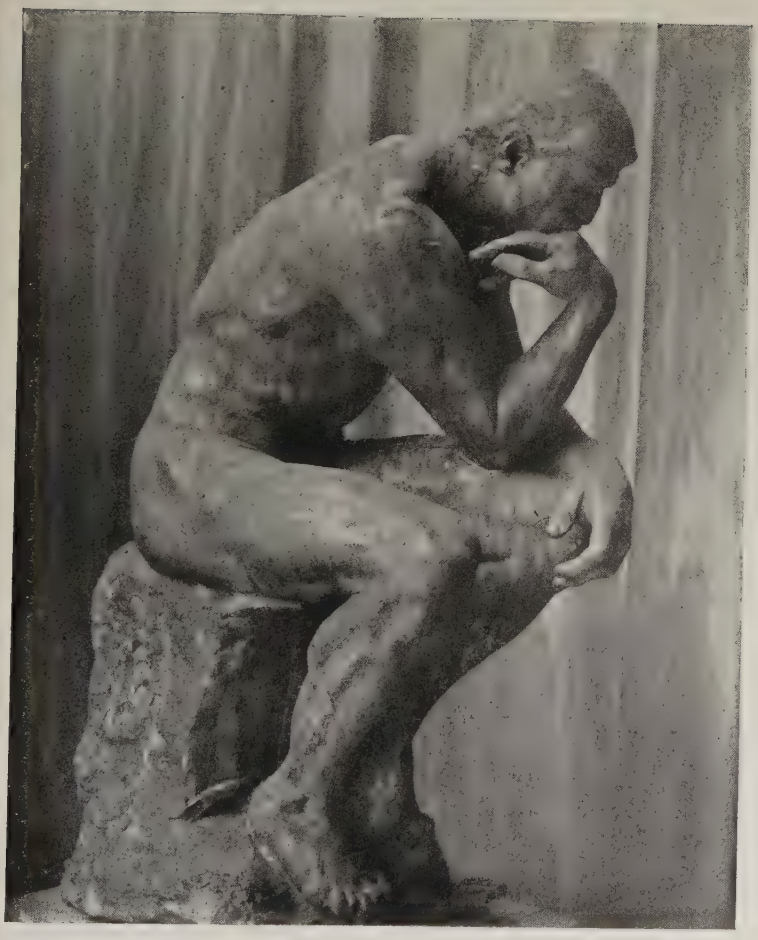
Full of joyous spirit.

EMMANUEL FRÉMIET

PARIS

JOAN OF ARC

Highly refined and dignified.



A. RODIN

LE PENSEUR

Suggestion of elemental power and rudimentary intelligence.

PAUL DUBOIS

JOHN THE BAPTIST

By the acknowledged leader of the Academic School.

nature, of comprehending what can be done with what he sees, and so of conceiving a design that is not to be seen in nature. It is here that the abstract principles of mathematics help him, and then there comes a point when the laws of mathematics and all the assistance of reflection fail, and it is upon taste alone that reliance can be placed.

In his youth he commenced "La Porte de l'Enfer," to which ever since he has been adding. It is the plastic record of his emotional, intellectual, and artistic development, and will be finished, but not completed, by his death. Of his great conceptions, fully wrought out, the masterpiece of his middle life is the memorial to Victor Hugo, which was intended for the Panthéon, but finally placed in the Luxembourg Gardens.

Another masterpiece, "one of his richest, most profound creations," is the group of the Burghers of Calais, emaciated with hunger. This, Rodin had intended, should be placed only slightly above the level of the street, that the figures might seem to share humanity with the citizens of to-day. His later and boldest work is the much criticised Balzac, in which he has concentrated all the force of his creative conception in the head, as having been the crater out of which poured the torrent of the "Comédie Humaine." Amongst some fine examples of Rodin in the Metropolitan Museum are, unfortunately, several less happy ones, which do not worthily represent his genius.

BRITISH SCULPTURE

In British sculpture the most brilliant artist of the nineteenth century was Alfred Stevens, who is not to be confused with the Belgian painter of the same name. He

Stevens (1818-1875)

was painter and decorative designer as well as sculptor, having spent eleven years in Italy, during which he studied and practised art in a variety of directions. In sculpture he was a pupil of Thorwaldsen, but his real master was Michael Angelo. On his return to England he put his hand to any artistic work that offered, being for a while a designer to a Sheffield firm of stove, fender, and fire-irons manufacturers. His great opportunity came with a competition for the monument in St. Paul's to the Duke of Wellington. Stevens's design was accepted, and the execution of it occupied the chief part of the remaining seventeen years of his life. It was originally placed in an unsuitable position, from which it was removed to its present site through the influence of Lord Leighton. It is to be shortly completed by the Equestrian Statue, which formed the crowning feature of the original design. The monument represents a superb combination of architecture and sculpture. The latter includes statues of Valour and Truth, which, as examples of imaginative sculpture, have been considered second only to what Michael Angelo achieved.

A revolt from the Academic routine distinguished the last quarter of the century. It originated in the teaching of Jules Dalou, who was driven from Paris by the events of 1870, and lived for some years in London. Among the first of the younger men to reflect the influence of this

THORNYCROFT

THE ARCHER

Mingling of classical and naturalistic feeling.

ONSLOW FORD

THE SINGER

A notably decorative statue.

vigorous Naturalist was Hamo Thornycroft (1850-), whose "Teucer," in the Tate Gallery, when it was exhibited in 1881, "inaugurated the new movement, with its thorough modelling and tense vitality." Among his finest works are the General Gordon (Trafalgar Square), Cromwell (Westminster), Gladstone (Strand), and Bishop Creighton (St. Paul's).

Edward Onslow Ford (1852-1901) came into general recognition by his seated statue of Henry Irving, now in the Guildhall. One of his best efforts is the Shelley Memorial, in University College, Oxford, a work of very choice feeling. On the other hand, his equestrian statue of Lord Strathnairn, at Knightsbridge, was spoilt by the changes imposed on the original design by the committee in charge of the work.

The strongest animal sculptor that England has produced is John Macallan Swan, who is also a painter, decoration designer, and accomplished draughtsman. His latest work consists of the colossal lions for the tomb of Cecil Rhodes, in South Africa. "Hounds in Leash" is the piece by which Harry Bates (1850-1899) is represented in the Tate Gallery. He is, however, most widely known by his bas-relief of Homer. During his last years he executed a statue of Queen Victoria for Dundee, and an equestrian statue of Lord Roberts, which is now in Calcutta.

George Frampton, a sculptor of intellect and imagination, has particularly distinguished himself by the originality of his designs and their decorative treatment, while Alfred Drury has also played an important part in the modern decorative movement. The best example of the latter in Great Britain is in the laying out of the City Square in Leeds. Among the statues which embellish this is Drury's Joseph Priestley, while he has also decorated with nude figures the electric-light standards which surround the

central feature, Thomas Brock's equestrian statue of the Black Prince. Other sculptors with a marked bias towards decorative composition are H. C. Fehr and Albert Toft. Special mention, in the same connection, must be made of the Irish sculptor John Hughes, whose most important work is the very handsome monument to Queen Victoria, in Dublin. In Scotland, A. McGillivray and Birnie Rhind are doing excellent work; while other Englishmen who deserve attention are W. Goscombe John, Henry A. Pegram, and the young sculptor Derwent Wood.

But the most original living sculptor of the British school is Albert Gilbert, the son of a musician, whose training at South Kensington was followed by a course in the École des Beaux Arts, after which he studied in Rome. His earliest important work was the winged figure of Icarus. One of his most characteristic, as well as highly elaborate works, is the ornate and impressive monument to Queen Victoria, in Winchester. His memorial to Fawcett is in Westminster Abbey; his fine bust of the painter Watts, in the Tate Gallery.

Copyright, 1897, by Augustus St. Gaudens. From a Copley print copyright, 1897, by Curtis and Cameron.

AUGUSTUS SAINT-GAUDENS

THE SHAW MEMORIAL, BOSTON

A noble example of genuine realism, marred a little, however, by the introduction of conventional idealism in the floating figure.

FREDERICK MACMONNIES — METROPOLITAN MUSEUM OF ART, N. Y.

BACCHANTE

A work of happy improvisation, since no model could retain in a pose this elasticity of action.

We recall Henry Kirke Brown's contention that American art should treat of American subjects. This ideal was consistently followed by his pupil, John Quincy Adams

Ward (1830-1910)

Ward. His training was derived wholly in America, and American life supplied him with themes throughout his long career. Among his earliest works was the "Indian Hunter." Then the abolition of slavery inspired the "Freedman" and the "Private of the Seventh Regiment." His masterpiece is the monument to Henry Ward Beecher, in Brooklyn. The principal figure is most impressive in its simple treatment and direct and forceful characterisation, while the accompanying figures around the base are treated with a fine poise of sentiment.

Two circumstances have contributed to the development of sculpture in America: namely, the heroism of the Civil War, commemorated in a great number of statues of soldiers and statesmen, and the spread of public buildings whose monumental designs called for sculptural embellishment. The demand for memorial sculpture was at first supplied by statuary workshops, which turned out pieces entirely devoid of artistic merit, by which many a square in towns and cities is still disfigured. Later, however, a new generation of young sculptors, mostly trained in Paris, began to arrive, whose work gradually supplanted the commercial product. Further, their opportunities were immensely increased through the impetus given to monumental sculpture and architecture by the object lesson of the World's Columbian Exposition of 1892 in Chicago.

Warner (1844-1896)

The earliest of the Paris-trained students was Olin Levi Warner, whose brilliant career was cut short by his untimely death. His genius was versatile, distinguished alike by force, character, and purity of refinement. He executed portrait-busts, the most significant of which are those of the painter J. Alden Weir and the fine-art dealer and connoisseur Daniel Cottier. His portrait-statues include Governor Buckingham, of Connecticut, and the William Lloyd Garrison in Commonwealth Avenue, Boston. He executed the fountain group in Union Square, New York, and another for Portland, Oregon. His "Diana" is an exquisite example of the nude, while his refined treatment of the nude in low-relief was illustrated in his "Venus and Cupid." In low-relief also he made some distinguished portraits, such as that of Arnold Guyot, in the chapel of Princeton University.

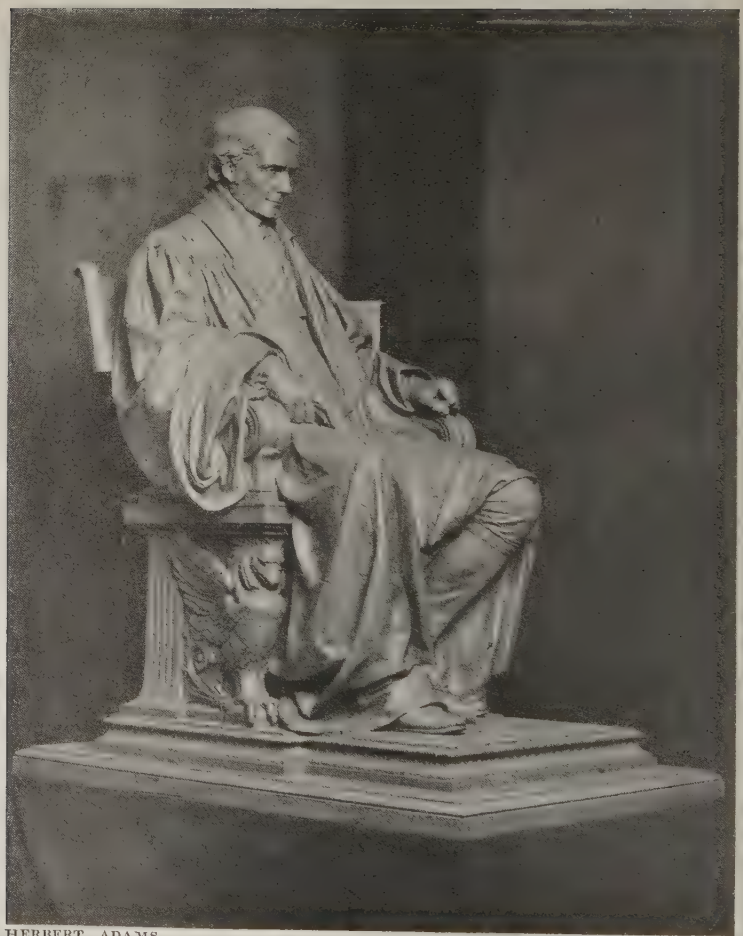
Saint-Gaudens (1848-1907)

Augustus Saint-Gaudens received his training in the Paris school, and then studied the early sculpture of North Italy. Meanwhile, he often exhibited, as did Warner, a kinship of feeling with the Greek, "Warner possessing the more Doric, Saint-Gaudens the more Ionic temperament" (Marquand and Frothingham). Saint-Gaudens's first important commission was the statue of Admiral Farragut, in Madison Square, New York. The work, when finished, proclaimed the advent of a new and a great artist. It exhibited no heroics, nor any tricks to gain effectiveness; it was straightforward in its honest and frank naturalism, yet lifted above the commonplace both by a high sentiment and by technical distinction. It established once and for all the character of Saint-Gaudens's art. Subsequent work only differed from it in reaching a higher dignity of senti-

DANIEL C. FRENCH CONCORD, MASS.

MOURNING VICTORY

Detail of the Melvin Memorial in Sleepy Hollow Cemetery. Fine simplicity in the decorative disposition of the drapery. One of this artist's most imposing works.



HERBERT ADAMS — CLEVELAND COURT HOUSE

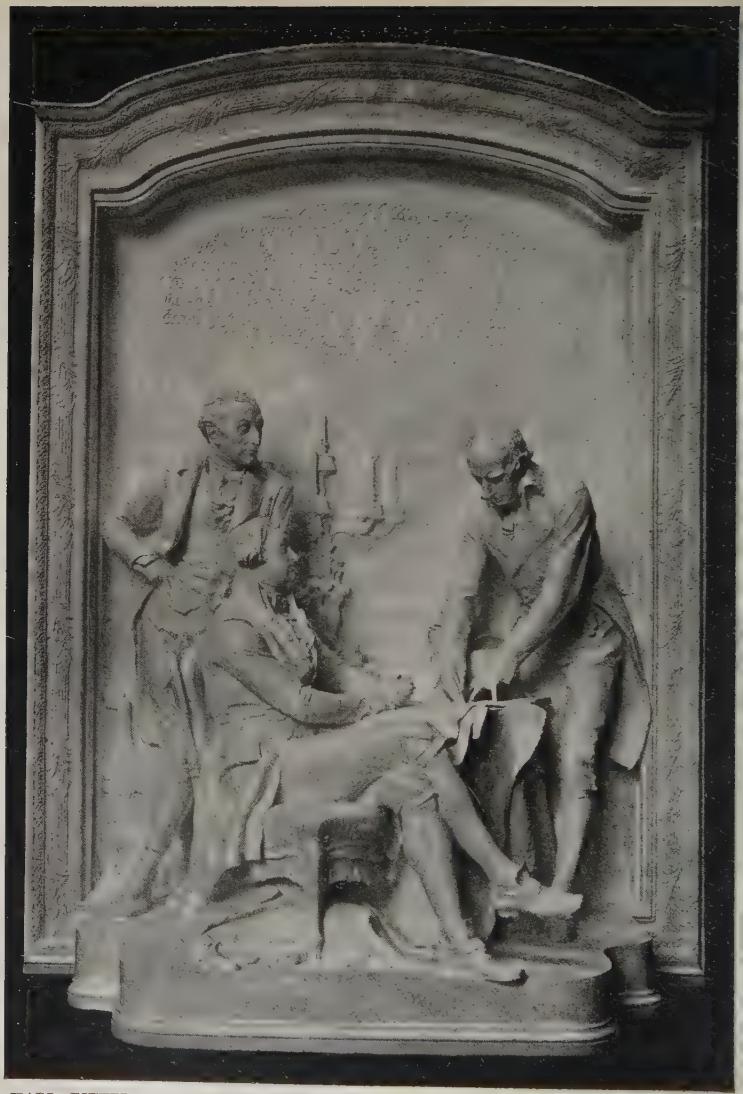
STATUE OF CHIEF JUSTICE JOHN MARSHALL

A dignified characterisation, combined with decorative feeling.

SOLON H. BORGLUM PRESCOTT, ARIZONA

MONUMENT TO CAPTAIN BUCKLY O'NEILL

A striking example of naturalistic treatment.



KARL BITTER ST. LOUIS, MO.

THE SIGNING OF THE LOUISIANA PURCHASE TREATY
FOR THE JEFFERSON MEMORIAL.

This is an example of illustration in sculpture.

ment and a more accomplished technique; but the basis of his art did not change. It continued to be founded on frank and honest naturalism. Great examples of his matured powers are the Lincoln Memorial, in Chicago; the statue of Deacon Chapin, usually called "The Puritan," in Springfield, Massachusetts; the Shaw Memorial, in Boston; the memorial statue commonly known as "Grief," in the Rock Creek Cemetery, near Washington, D. C.; and the Sherman Statue and Victory in New York. His noble use of high-relief is shown in the Dr. Bellows, in All Souls' Church, New York, and the President McCosh, in the Chapel of Princeton University, as well as in the above-mentioned Shaw Memorial. In the last, the introduction of the figure in low-relief is less fortunate; but, on the other hand, Saint-Gaudens's skill and feeling in the use of low-relief for portraiture is exhibited in many examples, the finest of which are probably the Stevenson and the two sons of Prescott Hall Butler. As an instance of his work in more purely decorative compositions may be mentioned the angels for the tomb of Governor E. D. Morgan. His one example of the nude is the Diana of the Madison Square Garden.

MacMonnies (1863-)

Saint-Gaudens's pupil, Frederick MacMonnies, early distinguished himself by facility, and after studying in Paris gained a quite extraordinary skill in the rendering of living movement. His "Bacchante," of the Metropolitan Museum, is the most notable example of his ability to seize in plastic form the expression of a momentary pose and gesture. His "Nathan Hale," in City Hall Park, New York, is an interesting piece of historical portraiture. With his prolonged stay in Paris, MacMonnies showed a tendency to rely more upon the model, and upon a

grosser type of model; moreover, to attempt compositions beyond his power of simplification and organisation. Such are the confused and extravagant groups on the Brooklyn Arch, and the empty design of the "Quadriga," which surmounts it.

French (1850-)

Daniel Chester French first gained notice by "The Minute Man," in Concord, Massachusetts, a piece of excellent naturalism. The same quality, carried to a finer pitch of sentiment and characterisation, is exhibited in the group of "Gallaudet Teaching a Deaf Mute," and in at least the figure of the youth in "Death and the Sculptor." The draped and winged figure of Death was the foretaste of the decorative and allegorical work which, in connection with architectural embellishment, has occupied most of French's later activity. One of the finest examples of monumental allegory ever created in America was his statue of Liberty, which occupied the Court of Honour at the World's Exposition of Chicago; a piece so grandly simple and expressive, that it ought to have been preserved in permanent form, since it possessed just that monumental impressiveness which Bartholdi's Liberty lacks. French was selected to execute the equestrian statue of Washington presented by subscription to the French nation.

A special aptitude for decorative sculpture has been exhibited by Philip Martiny, who modelled the grand staircase in the Library of Congress, and by Carl Bitter and Lorado Taft. Another sculptor with a notably decora-

Adams (1858-)

tive bias is Herbert Adams, who has been much inspired by the Florentine sculpture of the fifteenth century. His bronze doors for the Library of Congress revealed not only

H. A. MACNEIL

THE SUN VOW

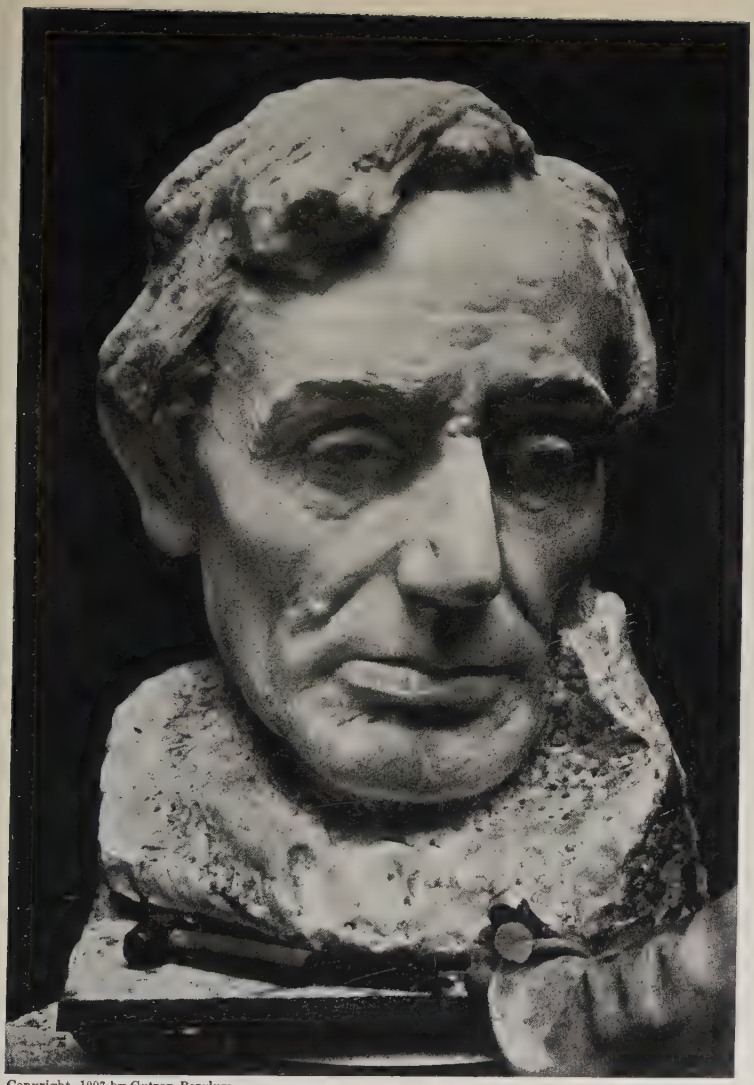
A striking and moving composition.

Photograph by Baldwin Coolidge, Boston.

CYRUS E. DALLIN

APPEAL TO THE GREAT SPIRIT

An interesting effort to recall the past spirit of the Indian race.



Copyright, 1907 by Gutzon Borglum.

ABRAHAM LINCOLN

This head is of colossal size, which lends a certain abstraction to what is otherwise a naturalistic study.

GEORGE GREY BARNARD METROPOLITAN MUSEUM OF ART, N. Y.

TWO NATURES OF MAN

One of the best of this artist's allegorical subjects.

his refined treatment of the figure in low-relief, but, also, charm of invention, and grace of modelling in the borders of flowers which surround the panels. Another beautiful example is to be found in the bronze doors which he executed later for the Vanderbilt Memorial Front of the Church of St. Bartholomew, in New York. He has also executed several busts of women, delicately coloured, and embellished with jewel-ornament, which revive in a modern spirit the charms of Florentine portrait-sculpture.

Amongst the many successful designs of J. Massy Rhind may be mentioned the "Learning Enthroned amid the Arts and Sciences," which adorns the floor of Alexander Hall, at Princeton University, and his fountain at Gould Court. The pediment of the New York Stock Exchange contains an elaborate high-relief decoration, in the execution of which J. Q. A. Ward was assisted by Paul Bartlett. Of the latter's independent work a notable example is the equestrian statue of Lafayette which stands in the Court of the Carrousel, in Paris, a gift to France from the American nation. In the Metropolitan Museum is his "Bohemian," representing a man in the act of training the movements of a bear. The rhythm maintained by the two figures, and the character and action of the animal, are excellently rendered.

Others who have distinguished themselves in subjects of animal life, and also in portraying the character and sentiment of the North American Indian, are: Gutson Borglum, Edward Kemys, Ernest D. Roth, Cyrus E. Dallin, A. P. Proctor, A. H. MacNeil, and Solon H. Borglum. The last named is particularly notable for the skill with which he has portrayed the cowboy and his horse, and succeeded in embodying the sentiment of the life of the plains.

Some who have varied portraiture with ideal subjects are William Couper, J. Scott Hartly, J. E. Frazer, F. Welling-

ton Ruckstuhl, Adolph Weinman, C. B. MacNeil, Attilio and Furio Piccirilli, Isidore Konti, Charles H. Niehaus, A. Stirling Calder, John J. Boyle. Mention must also be made of the figurines by Bessie Potter Vonnoh, and Abastenia St. Leger Eberle.

Barnard (1863-)

A sculptor who has confined himself to ideal subjects is George Grey Barnard. From the time that, as a youth in Chicago, he made acquaintance with some casts after Michael Angelo, the latter inspired his imagination. He spent several years in Paris, under circumstances of great privation, but accomplished several important pieces, which, upon being shown in the Salon, attracted considerable attention. One of these was the recumbent figure of Pan, larger than life, a work of rare merit in view of its author's youth. The Metropolitan Museum possesses his "Two Natures of Man," which illustrates at once the moral quality of his imagination and his daringly vigorous style. His latest work, which occupied him several years, is the pair of groups designed for the entrance to the Pennsylvania Capitol.

Within the compass of this book it has been impossible to do more than refer to some of the many sculptors whose artistic intelligence and capability have lifted sculpture to a high position in America within the space of a generation.

BEGINNINGS OF PAINTING IN AMERICA

It is not until the eighteenth century that the names of painters appear in the Colonial annals. The earliest comer is supposed to have been Gustavus Hesselius, a Swede, who landed in 1713. He afterwards settled in Annapolis, where in time he became the teacher of Charles Wilson Peale. In 1717, a Scot, John Watson, established himself in Perth Amboy, while two years later there arrived in Boston Peter Pelham, a portrait painter and mezzotint engraver, who married the mother of John S. Copley, and instructed the latter in art.

Smibert (1684-1751)

But the real beginning of a continuous study is the arrival, in 1720, of John Smibert, or Smybert, who, after studying painting in his native city of Edinburgh, visited Italy in the train of Bishop Berkeley, and later accompanied the philanthropist in his mission to Rhode Island. His portrait-group of the bishop and his family is now in the gallery of Yale University. When his patron returned to England, Smibert settled in Boston, and enjoyed such opportunity as there was of portrait painting. His sitters were chiefly divines, and, as they appear in their portraits, of complacent and rather dour character, whose unattractiveness is not lessened by the dry, thin method of the artist's brush-work.

John Singleton Copley (1737-1815) has been already mentioned in a previous chapter. Trained by Pelham, and possibly by Jonathan B. Blackburn, who resided in Boston from 1750 to 1765, and helped also by the study of a few copies after Kneller and Van Dyck that existed

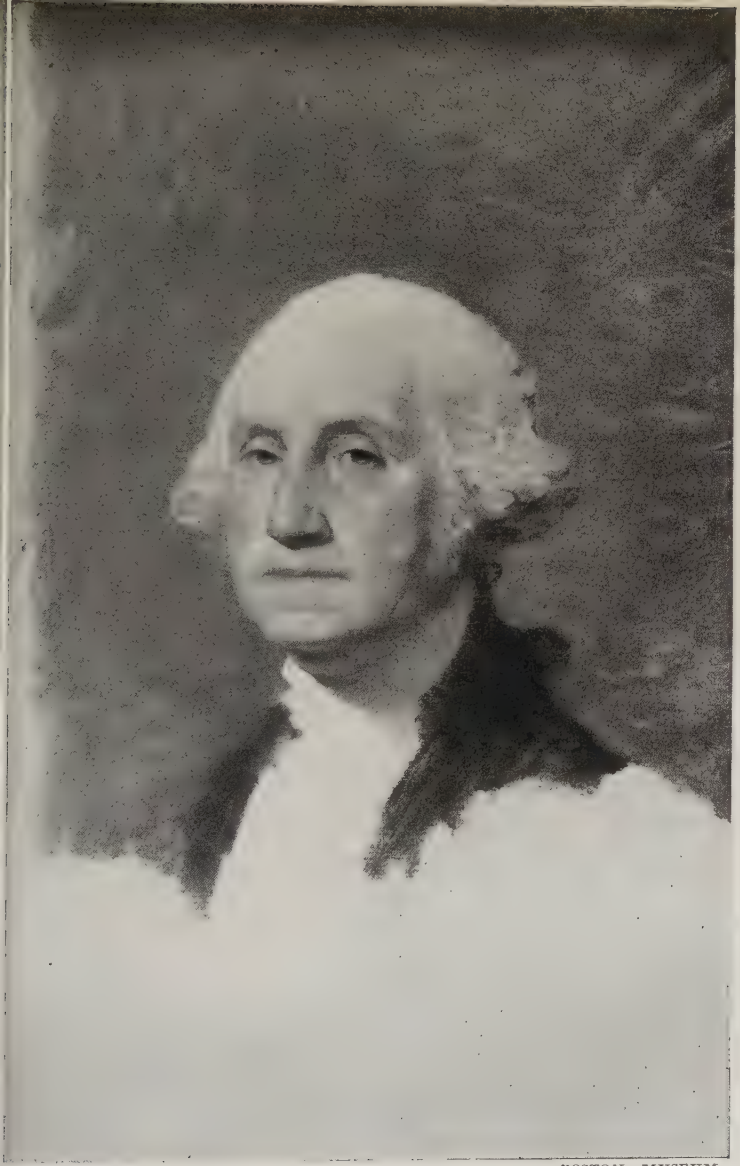
in Boston, Copley proved a precocious pupil, and at seventeen years old was recognised as a portrait painter. In 1769 he married the daughter of Richard Clark, a wealthy tea-merchant, and lived in dignified circumstances. His portraits represent the aristocracy of the city, and exhibit the elegance of living that had succeeded to the sterner conditions suggested in Smibert's canvases. Before the outbreak of the revolution, Copley moved to England, where his art, like that of Benjamin West, became identified with the British school (see p.).

Peale (1741-1826)

Two painters are associated with the revolution, Charles Willson Peale and John Trumbull. The former, who was born in Chestertown, Maryland, was remarkably versatile; a clever worker in leather, wood, and metal, a taxidermist, dentist, and lecturer. After some lessons from Hesselius, Peale studied with Copley in Boston, and later under West, in London. Returning to Annapolis, he painted, in 1772, the first life-sized portrait of Washington. Peale commanded a company in the battles of Trenton and Germantown, and during the winter of 1777-8, at Valley Forge, worked upon a second portrait of Washington. In all he painted fourteen portraits of the latter. In 1805 he was one of the founders of the Pennsylvania Academy of Fine Arts, the oldest existing art institution in the country.

Trumbull (1756-1843)

John Trumbull also served for a time in the army, but resigned his commission and visited England to study painting with West. He valued painting only as a means of commemorating the great events and men of his day. While still in West's studio he painted the "Battle of Bunker Hill" and



GILBERT STUART BOSTON MUSEUM

GEORGE WASHINGTON

It is said that the artist left this picture unfinished because it reached most nearly to his vision of Washington, and he did not wish to part with it.

ASHER BROWN DURAND METROPOLITAN MUSEUM OF ART, N. Y.

IN THE WOODS

An effect of accumulated detail.

"Death of General Montgomery," which were engraved. Other works are the "Surrender of Cornwallis," "Battle of Princeton," and eight canvases in the Capitol at Washington, ordered by Congress. Trumbull appears at his best in many excellent portraits, for example, those of Alexander Hamilton (Metropolitan Museum) and Governor Clinton, in the City Hall, New York.

Stuart (1755-1828)

The most accomplished painter of the post-revolutionary period, whose work still holds its own with the best American portraits, was Gilbert Stuart. He was born in Narragansett, whither his father had emigrated from Scotland to avoid the consequences of the share he had taken in the troubles of the Pretender. The boy showed an early talent for drawing, in which he was encouraged by a physician, Dr. Hunter. A Scottish painter, Cosmo Alexander, visiting Newport, gave him some lessons in painting, and invited the lad to accompany him to Scotland. His friend dying, Stuart returned home and practised portrait painting in Boston, but at the outset of the war moved to London and entered West's studio. The latter seems to have had no influence on his style, which he found for himself. After enjoying a remarkable success in London, he came to America, impelled by his admiration of Washington. Of the latter he painted only three portraits from life. The first was destroyed by himself, the second is in England, in the collection of the Marquis of Lansdowne, and the third is the famous Athenæum portrait, now in the Boston Museum. Only the head was finished, since the artist was so well pleased with the likeness that he did not wish to part with it. Stuart's portraits are mostly confined to rendering the head and bust. "I copy the works of God," he used to say, "and leave clothes to the tailor

and mantua-maker." He settled in Boston in 1794, and resided there until his death.

Vanderlyn (1776-1852)

One of Stuart's pupils was John Vanderlyn. Assisted by Aaron Burr, he visited Paris, and thence proceeded to Rome, where he lived for two years with Washington Allston (1779-1843). For Rome, instead of England, now became the Mecca of American painters and sculptors. The influence was no better in their case than in that of so many other artists. It fostered imitation, encouraged the pursuit of the "grand style," and led them to attempt problems beyond their strength and alien to the spirit of their own day. Vanderlyn's best work, outside of portraits, is the "Ariadne" of the Pennsylvania Museum, a good rendering of the nude. In the same collection is Allston's "The Dead Man Restored to Life." Allston was a man of brilliant intellect and high artistic aspirations, whose ideas outran his capacity to achieve in painting.

Other portrait painters of the earlier half of the nineteenth century were Rembrandt Peale (1778-1860), John Wesley Jarvis (1780-1840), Thomas Sully (1783-1872), S. F. B. Morse (1791-1872), Henry Inman (1801-1846), Daniel Huntington (1816-1906), George P. A. Healy (1808-1894), Chester Harding (1792-1866), and Charles Loring Elliott (1812-1868).

Both Healy and Huntington varied portraiture with figure subjects. An example of the former's work is the large canvas "Webster Replying to Hayne," in Faneuil Hall, Boston, while the allegorical canvas "Mercy's Dream," in the Metropolitan Museum, illustrates Huntington's. The latter's pupil, Henry Peters Gray (1819-1877), is also represented in the Metropolitan Museum by an allegorical picture, "Wages of War," and two Classical subjects, "Greek

Lovers" and "Cleopatra Dissolving the Pearl." In the same gallery are "Raffling the Goose," by the genre painter William S. Mount (1807-1868), and "Washington Crossing the Delaware," by Emanuel Leutze (1816-1868). The latter, a painter of historical subjects, was of German origin, and received his training at the Düsseldorf Academy.

PAINTING IN AMERICA—HUDSON RIVER SCHOOL

While some of those who would be artists sought for inspiration abroad, especially in Rome, a group of landscape painters found it at home. Since they showed a preference for the beautiful scenery adjoining the Hudson River, they have been called the "Hudson River School." They had no means of knowing what had been accomplished in Europe in this branch of painting; they probably had never considered the distinction between Classical and Naturalistic landscape, and certainly had had no opportunity of studying technique. But they loved nature, and set themselves to copy it as accurately as they could. Their work has, therefore, a photographic character, overloaded with detail; the principles of synthesis, that is to say, of selection, elimination, and simplification, being unknown to them. They favoured panoramic views and put as much of everything into their pictures as they could. Consequently, to modern eyes, accustomed to the broader treatment of the salient and characteristic features of the landscape, and to brush-work more fully and richly charged with colour, these pictures seem thin and dry, and over-burdened with insignificant and niggling detail.

On the other hand, they have a genuine historical interest, as representing a phase of the new national consciousness which was beginning to weld the various States of the Union into a united whole, firm in the determination to rely upon the country's own resources, and to work out its own destiny from within. And the authors of those pictures were pioneers in the field of landscape painting, which to-day is the most significant branch of painting in America. It is so because our modern landscape paint-

ers, like those of the Hudson River school, are independent and enthusiastic students of nature. Further, it is interesting to note that this group of Americans, without knowing it, were inspired by the same motive and at the same time as the Fontainebleau-Barbison group. What the former lacked was traditions of painting, and in most cases opportunity of profiting by the study of the great landscapists of Holland and the contemporary work of Constable.

Doughty (1793-1856)

The earliest of the Hudson River school was Thomas Doughty, who late in life abandoned the business of a leather manufacturer to devote himself to art. He practised it under great stress of pecuniary embarrassments. Yet his landscapes are suggestive of happy moods, and "their luminous, milky skies and violet distances have," as Samuel Isham writes, "a peculiar personal charm."

Durand (1796-1886)

Asher Brown Durand practised the profession of an engraver before he finally abandoned the burin for the brush. Then he undertook portraits and figure subjects as well as some landscapes, until he was in a position to travel abroad for a year. He visited London and several Continental cities, and spent a winter in Italy. Returning home in 1841, he gradually gave up the other branches of painting to devote himself to landscape. The Metropolitan Museum contains examples of his figure-work, as well as of his final choice of subjects.

Kensett (1818-1872)

John Frederick Kensett, after working as an engraver with Durand, was encouraged by the latter's example to

become a painter. He spent seven years in Europe, painting in England, Rome, Naples, Switzerland, on the Rhine, and among the Italian lakes. Returning home, he identified himself with the scenery in the neighbourhood of Lake George and Long Island Sound.

Other painters to be mentioned are John W. Casilear (1811-1893), who also began as an engraver; John W. Bristol, T. Addison Richards, Jasper Francis Cropsey, and the brothers William and James McDougal Hart. Both were born in Scotland, the former in 1823, the latter in 1828, and were brought to America while children. William was self-taught, though he afterwards studied and painted in Scotland for three years, while James began as the pupil of his brother, and then completed his studies, during 1851, under Schirmer, in Düsseldorf.

Cole (1801-1848)

Senior to all these men, and influencing them somewhat, was Thomas Cole, but the notice of him has been postponed, since his later life involved a departure from what had been the ideals of the Hudson River school. He was by birth an Englishman, reaching America in his nineteenth year. He had learned wood-engraving, and practised it for a little while in Philadelphia. Then he tramped on foot to Steubenville, Ohio, whither his family had preceded him, and worked in a wall-paper factory which his father had established. After two years thus spent he was encouraged by an itinerant portrait painter to devote himself to art. Supplying himself with materials, he started out to trudge the country as a wandering artist, meeting with poor success and many hardships. Finally, in 1825, he reached New York, and showed five small canvases, which immediately found purchasers at ten dollars apiece. Another was bought by Trumbull, and two pictures by Durand,

THOMAS COLE

METROPOLITAN MUSEUM OF ART, N. Y.

OXBOW

An example of panoramic landscape.

JOHN LA FARGE

THE ASCENSION

The fine spacing of the figures produces a sense of uplift and exaltation.

who relates that after this Cole's "fame spread like wildfire." For four years he spent his summers in the Catskills sketching, and painted during the winters in New York. Then he went abroad, spending two years in England, and one in Italy. He now abandoned landscape proper for large allegorical subjects, such as the series of the "Course of Empire" and that of the "Voyage of Life." They are pretentious compositions, in which the chief aim was to portray the conceptions of the painter's emotional imagination. Thinly painted, and now blackened and cracked by time, they have no charm as pictures, and are only interesting historically as marking the decline of the simple love of nature which had animated hitherto the Hudson River school. For some American landscape painters, abandoning the more intimate kind of subject, became engrossed with the heroic and the unusual in nature.

. . . . . .

This tendency, however, reflected a new spirit in the country; the enthusiasm and adventure incident to the marvellous expansion of the country in the opening up of the West. Frederick E. Church (1826-1900) was the pupil of Thomas Cole, whose later taste for heroic subjects he followed, though with much more skill of composition and brush-work than his master. He painted Niagara, and then sought the marvels of nature among the icebergs of Labrador and the tropical grandeur of the Andes. On the other hand, it was the Rocky Mountains that attracted Albert Bierstadt (1830-1902), who was born in Düsseldorf and trained at its Academy, and Thomas Moran (1837-). The former's hard and glittering canvases give a good idea of the appearance of the scene, but suggest little or nothing of its spirit. In this respect Moran is far more satisfactory, though his brush-work is not equal to handling the big surfaces of canvas which he often affects.

DEVELOPMENT OF FOREIGN INFLUENCE IN AMERICA

Emerson, on one occasion, urged that Americans should free themselves from intellectual bondage to Europe. But during the first half of the nineteenth century the country possessed neither adequate means of training artists, nor collections of art to stir the imagination and broaden the knowledge of the student. It was necessary that for either purpose he should go abroad. We have seen that, in turn, London, Rome, and Düsseldorf had been the students' Mecca. By the middle of the century, however, they began to turn their steps to Paris, the most alive art centre of the time, and thus came into touch with the newest thought and practice of their contemporaries. From this point dates not only the modernisation of the American painters' aims and methods, but also the beginning of a national consciousness of painting as an art. The pioneers in this new departure were William Morris Hunt (1824-1879), Thomas Hicks (1823-1890), George Inness (1825-1894), and John La Farge (1835-1911).

Hicks and Hunt were pupils in Paris of the emotional Academician, Couture. But Hunt also spent some time with Millet, and after his return to America, in 1885, made known to America the work of the Barbison-Fontainebleau artists. He settled in Boston, where his influence as a painter was considerable, although the part he played as a teacher of artistic ideals was much greater.

Inness (1825-1894)

Inness, after serving as an engraver, and also painting in the manner of the Hudson River men, paid three visits

to Europe, spending the second one in Paris and the third between Paris and Rome. His personal development was slow, but in the end his art, though very markedly his own, showed the lessons of Barbison. From panoramic landscapes he turned to the intimate study of fragments of nature; his method of painting became increasingly synthetic, and the expression of moods of nature more and more complete, until, at last, he succeeded in making the landscape interpret his own spiritualised conceptions of life. His later, most characteristic work is extraordinarily economic in the means employed, and, at the same time, most full of suggestion.

La Farge (1835-1910)

John La Farge, who was of French refugee stock, went abroad for the first time in 1856, for the purpose rather of general culture than of becoming an artist. He brought back the impression that the most significant phases of art at that time were represented in Rousseau, Corot, and Millet, in Delacroix, and in pre-Raphaelitism. When he had entered on the career of art, he showed a marked bias for decorative problems, and was entrusted by Henry H. Richardson with a commission to decorate the interior of Trinity Church, Boston. From that time he played a leading part in the American development of mural painting. One of his most remarkable works is the "Ascension," in the Church of the Ascension, New York, which also contains some of his decorated windows.

In this branch of art La Farge created a revolution, for he was the first to use opalescent glass in place of the so-called "pot-metal" glass, and to discontinue painting on the glass except in the faces and hands of the figures. No one of his contemporaries used this "American glass" with such a comprehension of colour, gift of imagination, and

a taste at once so splendid and so subtle. To his rare qualities as an artist La Farge joined a faculty, trained by life-long study and reflection, of searching, sympathetic, and constructive criticism, so that his writings in this field rank alongside the corresponding work of Delacroix and Fromentin.

While the truer intuition of the above artists had drawn them to Paris, the more usual Mecca for students, during the third quarter of the century, was Munich, where they studied under Piloty and Wagner. The leaders in this migration were Frank Duveneck, William M. Chase, and Walter Shirlaw. They were followed—to quote only a few—by Frederick P. Vinton, Joseph R. De Camp, and John W. Alexander. The last named subsequently lived for many years in Paris. For, with the opening of the fourth quarter of the century, Paris had begun to attract a continuous stream of American students.

Among the earliest were Kenyon Cox, J. Alden Weir, John F. Weir, Will H. Low, and Abbott H. Thayer. The gradual return of these students from Paris and Munich combined with the Philadelphia International Exposition of 1876 to create a great artistic stir. The pictures and other art-products from foreign countries opened up to the American imagination a new consciousness of the beauty and value of art. In the year following, under the leadership of John La Farge, was formed the Society of American Artists. Its membership included the names above mentioned, and was year after year reinforced by the arrival of fresh batches of students, most of whom were Paris-trained. From this point to the end of the century the development of painting in America travels parallel with that of France. The ranks of the painters include representatives of the Academic motive, of the Naturalistic, the Impressionistic, and the plein-air movements. It is impossible within the limits of

WHISTLER

PORTRAIT OF HIS MOTHER

Originally called: "A Study in Black and Gray."

SARGENT

CARMENCITA

Illustrating the brilliant vivaciousness of the artist.

this work to mention even a tithe of the able painters who have contributed to raising the standard of painting in America, so that to-day it holds its own with that of any other country.

Meanwhile there are two men whose example has had a special influence on the development. These are James Abbott McNeill Whistler and John S. Sargent.

Whistler (1834-1903)

After a brief stay at West Point and in the Coast Survey Department, Whistler moved to Paris and entered the studio of the Academic painter Gleyre, where Degas was a fellow-pupil. At the age of twenty-five he began the Thames set of etchings, which are unsurpassed as a record both of the facts and the spirit of the scene. In 1860 he spent a summer on the French coast with Courbet, and experimented in one or two pictures with what the latter's example had of value to himself. In the same way he experimented later with suggestions derived successively from Velasquez, the Impressionists, and the Japanese; never, however, relinquishing his own individuality. Among the examples of Velasquez's influence is the "Portrait of the Artist's Mother," in the composition of which can also be traced a Japanese suggestion. The latter is more directly shown, to quote only two pictures, in "La Princesse du Pays de la Porcelaine" and the "Little White Girl." The second is also a notable illustration of Whistler's study of the impressionist treatment of "values." His own peculiar use of impressionistic suggestion is exhibited in the "Nocturnes," executed in the seventies, to which he gave the titles of "Notes," "Harmonies," "Arrangements," or "Symphonies," in this or that colour. It was his protest against the "literary" tendency of contemporary pictures. In 1879 he began, in Venice, the series of etchings known as the "Venice Set." In

these he was less intent on form than on tone, and light, and atmosphere. At the same time he began to practise lithography. In 1885 he embodied his artistic creed in a brochure entitled "Ten O'Clock," that having been the hour of the morning at which the original lecture was delivered. In this, as in all his various works, the keynote is beauty, that the proper aim of the artist is to create beauty. It was in this way that he exerted so marked an influence on American painters. They learned to think of a picture, not as primarily a record of some person, place or incident, but as an expression of beauty. Further, they were drawn to value exquisite craftsmanship, and refinement and subtlety of taste and expression.

Sargent (1856-)

The tendency to hold technique in high regard has also been fostered by the example of John S. Sargent. His early life was spent in Florence in companionship with the art treasures of its galleries, and he was already an accomplished student when he joined Carolus-Duran's class in Paris. There he learned to paint in the "direct manner," after which he studied Velasquez, in Madrid, and Frans Hals, in Haarlem. Later he paid his tribute of admiration to the Scottish portrait painter Raeburn. With hints from these sources, he developed a style of his own, distinguished by magical dexterity, astonishing daring, and extraordinary suggestiveness. His attitude towards the subjects of his portraits is one of complete objectivity, directed to the sum total of the individual characterisation. It is, however, confined to the externals of the subject, for he does not penetrate the surface and has no interest in the psychology of character. The dexterity of his technique is shown with special charm and feeling in water-colours, dashed off in the enthusiasm of the impression.

SUMMARY OF MODERN PAINTING

A process of denationalisation is taking place in all the arts. They are becoming internationalised. The theatre is growing cosmopolitan, so also literature. Each country welcomes to the boards of its stage, as to its bookshelves, the works of other nations. And this free trade is based upon the recognition that the ideas and motives which form the basis of drama and literature to-day are the common property of the age. Meanwhile, the artists of each nation make some peculiar racial contribution to the common thought, which is thereby broadened and deepened.

The same is true of painting. We have traced in previous chapters the various ideas and motives which have stimulated the art in modern times, and, as we proceeded, have found the essential distinctions between the different countries disappearing, until to-day the fundamentals of painting are in a greater or less measure shared by all. Let us summarise them.

Everywhere there still persists, with more or less vigour, the Academic or Classical conception of the "Ideal" motive, but it is more or less modified by the prevailing Naturalism. Everywhere the older conception of the Historical motive, as centred on the history of the past, is yielding to pictures of actual life, which represent the history of the future in the making. A similar motive to render life as the artist sees it and feels it has banished the older form of genre, in which the painter invented humorous or "characteristic" situations, cast his play, trained his actors, and staged the whole according to theatrical traditions. Similarly, it is no longer the fashion to invent landscapes, or to transform nature so as to make it conform to set principles

of composition. The artist studies nature intimately, renders her natural appearances, and interprets her moods. Equally, formal composition and set display have been eliminated from portraiture. The artist's motive is to seize and portray with straightforward directness the actuality of his subject.

In a word, Naturalism has become the basis of all modern art. On the other hand, as we have noted, artists build variously on this foundation. Some are satisfied to limit their portrayal to the externals of the facts, and do so in one of two ways: either they will make much of the details of the facts, or they will seek to comprehend the totality of the facts and render the impression as the eye receives it at a single glance. But, again, there are others, whose vision extends beyond the facts, who correlate the facts, as Millet did, to some larger issue or some principle of life, who, in the new use of the word, are Realists. And these, again, may render their interpretation of life with a reliance either upon details or upon Impressionism. These Realists are the practical Idealists of the age. Meanwhile, there are other Idealists, distinguished alike from the latter and from the Academic Idealists, who, as Puvis de Chavannes did, create a world of their own imagination, and people it with creatures of their own spirit. It is a world transfigured, but not transformed; and its inhabitants are not far removed from us in the flesh, and may be wholly one with us in spirit.

Puvis's work in the main was decorative, and it is to the decorative treatment of mural spaces that this more abstract rendering of the realities of life is specially adapted. For it thereby fits the peculiar character of architecture, which is abstract, in the sense that it is not based, as are painting and sculpture, upon the more or less faith-

ful representation of nature. The primitive builder may have derived certain hints from nature, and later the architect may have gained from the same source the suggestion of certain principles, such as the beauty of repetition, rhythm, and so forth. But the art which he gradually evolved has no counterpart in nature; it is the creation of the artist's own imagination, adapting itself to the needs and conditions of life. Architecture being in this sense abstract, it is fit that the embellishments, whether of sculpture or painting, should be also characterised by a certain abstraction, otherwise there is danger of a conflict of feeling. In a word, decoration should not be independent of, but subordinated to, the whole of which it is a part.

In the foregoing paragraphs we have summarised the main motives common to the whole of painting to-day. The barriers are down between the various nations, art has been internationalised. And what is true of motive is no less true of technique. The various processes of painting have become the stock-in-trade of all artists, independently of nationality, for each anywhere to adopt whichever suits his temperament; and with the knowledge that, should his personality be strong enough to originate a method of his own, it is liable to be adopted by others.

In consequence of this free trade in ideas and methods the number of painters in recent years has enormously increased. It is, therefore, impossible in a book of this kind to do more than briefly summarise some of the more notable features.

HOLLAND

Holland in the past fifty years has returned to her great traditions of the seventeenth century, after an intervening century spent in trying to derive inspiration from the Italian genius instead of her own. The revival began when

Israels (1824-1911)

Josef Israels made acquaintance with the Barbison artists, and particularly with Millet. The general effect was to send him back to a study of the artists of his own country's past, especially to Rembrandt. Meanwhile, the example of Millet led him to find subjects and inspiration in the life of the Holland peasants and fisher-folk instead of in so-called historical and classical inventions. The earliest pictures of his changed outlook were "By the Mother's Grave," "The Cradle," and "The Shipwrecked Man" (1862). Their very titles suggest the radical difference between himself and Millet. Sentiment and a certain story-telling element have always distinguished Israels. Further, as he developed, the distinction became also one of technique. Following Rembrandt, Israels became a painter of light and shade, merging his interiors in a silvery mistiness which helps the expression of their sentiment, and in his out-door subjects veiling the scene in subtle atmosphere. In this way he exerted a profound influence over his Holland contemporaries. The rendering of the quantity and quality of lighted atmosphere has become the distinctive characteristic of the whole modern school in Holland.

In figure subjects Israels' most conspicuous follower has been Albert Neuhuys (1844-). His pictures of peasant women and children are sunnier in key and in spirit than his master's, and in recent years have shown a tendency to excessive prettiness and sentimentality. A sterling painter, with a joy in colour, is Christoffel Bisschop (1828-), who bases his views of interiors on the work of Pieter de Hooch and Jan Vermeer.

The earliest of the modern landscapists of Holland was Johann Barthold Jongkind (1819-1891). Even before Monet and Seurat adopted the "division of colour," Jongkind used it, and discovered for himself a style of vigorous

ISRAELS

METROPOLITAN MUSEUM OF ART, N. Y.

THE BASHFUL LOVER

A tenderly sentimental idyl of rustic life.

MAUVE

LANDSCAPE AND SHEEP

brush-work, distinguished by a bold weave of separate brush strokes. His canal and harbour scenes exerted a great influence upon his contemporaries, resulting in the virile impressionism of technique which more or less distinguishes the whole modern school of landscape and cattle painters in Holland. This summary, characterful method is no less apparent in their water-colours than their oils.

Jacob Maris (1837-1899) and his brother William Maris (1839-1910), both excellent painters, vary in quality. Jacob's landscapes are broad and vigorous in treatment, while William's have a delicacy of colour and atmosphere and a dreamy poetic sentiment. Their brother Matthew Maris (1835-1899) moved to London, where he led a solitary life, painting figure subjects impregnated with a tender mysticism.

Mauve (1838-1888)

The most refined colourist of the school was Anton Mauve. The hue of colour is almost entirely replaced by tonality; his schemes, at first sight cold and empty, revealing harmonies of extraordinary subtlety. Similarly beneath the sad dreariness of his subjects plays a mood of tenderness. Against the prevailing greyness of the landscape and sky, he will, for example, place a white horse ridden by a man in a cold-toned blue blouse. The influence of this arrangement and of other correspondingly meagre and melancholy colour-schemes has been widely felt by his contemporaries; while the exquisiteness of his tonality has encouraged them to search for the refinements rather than the bravura of plein-air painting.

The men mentioned above have been the leaders, whose followers are so numerous and proficient that any attempt to single out a few names would be both inadequate and unfair. They constitute what is veritably a "school," since

one and all are united in the study of their own familiar surroundings, and manifest a technique which, while it allows for individual characteristics, is clearly dominated by a unanimity as to principles. The only thing which can be alleged against the school is that this very unanimity may, and in some cases does, tend to a certain sameness of output, suggestive of the factory rather than the studio.

BELGIUM

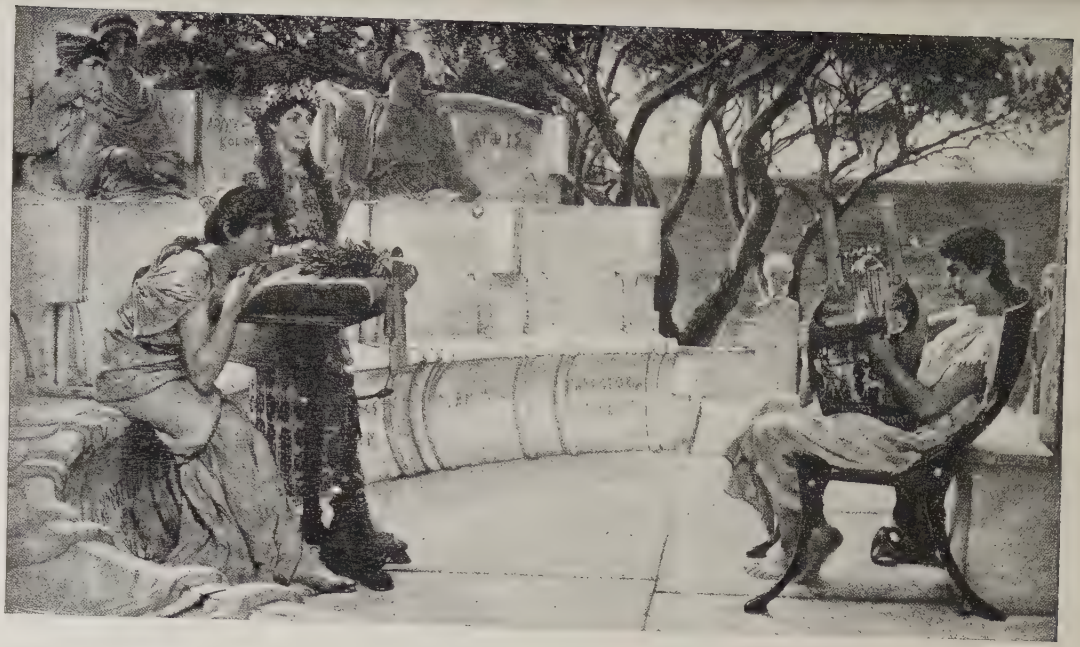
In the early part of the nineteenth century the influence of David produced a Classical revival in Belgian painting. The best known of its representatives are François Navez (1787-1869) and Laurens Alma-Tadema (1836-1912), who became a naturalised British subject. Notwithstanding his Classicalism, he had been a pupil of Baron Leys (1815-1869), who affected a style in which the austerity of early German drawings was combined with the richness of old Flemish colouring.

In 1830 the Romantic movement spread to Belgium, appearing in the historical pictures of Baron Gustave Wappers (1803-1874), and in the morbid and eccentric work of Antoine Joseph Wiertz (1806-1865).

In 1852 Courbet's "Stonebreakers" was shown in Brussels and the Naturalistic movement followed. The earliest exponent of it was Charles de Groux (1825-1870), who lived among the poor and represented in his pictures the bitterness of poverty and the gruesome realities of disease and death.

Meunier (1831-)

Constantin Meunier, sculptor and painter, took his subjects from the colliery and foundry life that centres round Louvain. A fatalism, as of the inevitableness of the power of mechanical force to muster to its service the lives of



ALMA-TADEMA

SAPPHO

A classicalist who appeals to the popular taste for highly wrought details

MEUNIER

THE HAMMER MAN

An artist of labor who took his subjects from the Belgian collieries and iron foundries

men and women, informs all his work. The latter is characterised by a large and crude simplicity, plastic modelling, and a suggestion of mighty, but restrained, energy, and an overbrooding heaviness of sentiment.

Henri de Braekeleer (1840-1888) rendered the busy street life of Antwerp; Jan Stobbaerts (1838-) painted scenes of common life with brutal fidelity to the ugliness and coarseness of the facts; Alfred Stevens (1828-1906) was the delineator of the woman of fashion; while Ferdinand Knopff, in etchings and paintings strangely subtle in colour and in their decorative arrangement, has interpreted what he had experienced of the inscrutability of the sex.

Gradually, as plein-air painting was adopted in Belgium, there developed a fine school of landscapists. The most distinguished are those who, with Émile Claus at their head, have drawn their subjects from the rich lands along the windings of the beautiful river Lys.

DENMARK

The artistic traditions of Denmark do not go back beyond Thorwaldsen. Its painting, nursed, like that of Holland, upon love of country, is given to portraits, interior genre, and landscapes. During the first half of the nineteenth century the technical methods were naïve and rather clumsy, and the *genre* pictures, as those of other countries, were occupied with anecdotal and story-telling themes. But characteristic of all the paintings were a sturdy wholesomeness and the evidence of an intimate and sympathetic understanding of nature.

In 1865 Karl Bloch (1834-1890) returned from a six years' stay in Rome, bringing with him a skill of technique that stirred the emulation of the younger painters. It also set a fashion for "humorous" *genre* of the Knaus kind, which found its chief representative in Axel Helsted

Zahrtmann (1874-)

(1847-). In contrast to the ordinariness of this petty *genre* is the art of Christian Zahrtmann. Like Bloch, he studied in Italy; but there the resemblance ends, for he is an artist of reflective spirit, whose aim has been to render spiritual expression, especially as the result of painful experience. He has found the chief motive of his art in a series of pictures depicting phases in the tragic life of Eleonora Christina, daughter of Christian IV., who, through the queen's jealousy, was thrown into prison, where she preserved to the end the pride of a princess and the resignation of a Christian. She became to him, as Muther says, a kind of incarnation of humanity in the person of a woman. In the tender intimacy of these pictures, no less than in the attention paid to the subtle effects of artificial light, Zahrtmann marks the transition to the late" phase of Danish painting.

Kröyer (1851-1911)

This came as the result of the gradual appearance of French influence, leading the younger generation to the study of tone and atmosphere. The leader in this new movement was Peter S. Kröyer, who lived for many years at Skagen, on the north coast of Denmark. Here he painted with equal facility sea and sunshine, fishing boats under sails or resting, fishermen at their toil, or the dimly lighted interior of packing-house and inn. He had a notable skill in rendering the physiognomy of a personality or a scene, which he exhibited not only in the subjects already described, but also in portraits, such as the group picture of "The Committee for the French Section of the Copenhagen Exhibition of 1888," a remarkable example of easy and natural characterisation, as well as in numerous subjects of Danish social life.

Another painter of fisher-folk, distinguished by the vigour, breadth, and impressive simplicity of his work, is Michael Ancher (1849-), whose wife, Anna Ancher, paints scenes of peasant life, in which virility and energetic grasp of fact are allied to sympathetic insight. Among the painters of the sea are Carl Locher (1851-) and Thorolf Pedersen.

Johansen (1851-)

No painter is more characteristic of the modern search for tone, and light, and atmosphere, applied to tenderly familiar scenes of daily life, in a spirit of intimate sympathy, than Viggo Johansen. He is also one of the finest landscape painters in Denmark; with a special fondness for rendering effects of sunshine, softly filtering through silvery, vaporous atmosphere. Amongst the older landscape painters may also be mentioned Julius Paulsen and Peterson Mols.

The younger generation includes Harold Slott-Möller and his wife, Agnes, J. F. Willumsen, V. Hammershoy, and Johan Rohde.

SWEDEN

While the genius of Denmark is disposed towards the provincial, familiar, and homely, Swedish painting represents the more cosmopolitan feeling—elegant, brilliant, subtle, sensuous, capricious, and experimental. The painters, especially from the beginning of the eighties, have been drawn to Paris and Rome. Some, like August Hagborg (1852-), have continued to live in Paris, while others have returned home to look at their own country through French eyes.

Liljefors (1860-)

At least one exception to this is Bruno Liljefors, the painter of wild animals and birds. Self-taught, he practised

painting in the open air and studied the principles of Japanese colour and composition. He has lived in a remote village in Uppland, the barren scenery of which, especially under conditions of snow, forms the background to his animal studies. In these he displays a perfect familiarity with the characteristics and life of wild creatures, and an extraordinary skill in rendering their most instantaneous movements.

Zorn (1860-)

Most completely cosmopolitan, and yet a personality most markedly individual, is Anders Zorn. A peasant boy at Dalarne, he had carved animals out of wood before he went to Stockholm with the intention of being a sculptor. While still an Academy student he painted little scenes from the life of the people and also portraits. With the money earned, he made a tour which led him through Italy and Spain, and landed him in 1885 in London. He took a studio and prospered, meanwhile making frequent trips to foreign countries. For many years he has transferred his headquarters to Sweden. One of the earliest of his home pictures was "The Ripple of the Waves," a view on the lake at Dalarö. In this water-colour, after attacking the problem over and over again, he finally solved for himself the difficulty of catching and rendering the most fugitive effects of moving water. Later, in his oil pictures, he essayed and achieved the equally fugitive effects of sunlight upon nude forms. Meanwhile he practised etching, in which the results of his trained quickness and accuracy of observation and extraordinary ingenuity and deftness in realising his impressions are most wonderfully shown. For in this medium he has invented a style of his own, which is at once daring, vigorous, original, and yet most subtle in expression. Notwithstanding the bravura of his method, exhibited

with equal facility, and at times audacity, in portraits, it is capable of the most winning expression. Nothing more charmingly "pagan" in their happy, wholesome, spontaneous naturalness than his pictures of peasant girls in their environment of nature exists in modern art.

NORWAY

The traditions of Norwegian painting date back to the days of Düsseldorf influence. Then, in the seventies, Munich became the school for painters, and finally, from 1880 onward, Paris. The boldness of Norway's scenery has entered into the spirit of her painters, especially into that of the landscapists. The modern ones to a man are plein-airists, and seem to render in their pictures the robust and positive characteristics of the scenery, as well as the vigorous, trenchant character of the people and their deep, serious vein of poetry. Fritz Thaulow (1847-1906) had in appearance the rude, genial force of a Norwegian, and in his home landscapes revealed the local spirit. But to the refinements of French technique, which he was prominent in introducing to his countrymen, he himself fell a victim. For some years before his death he became a facile, and often careless, repeater of his remarkable skill in rendering the swirling movement of water, breaking the light into endless reflections and refractions.

RUSSIA

Vereshchagin (1842-1904)

The genius of Russia's painting, like that of her literature, is characterised by a Naturalism uncompromising in its fidelity to facts, and not afraid of ugliness. Typical of the old school was Vassili Vereshchagin, who, after leaving the school of Gérôme, accompanied the expedition of General Kaufmann against Samarkand, and later was present

with the Russian army in the war with Turkey. In his "Pyramid of Skulls," dedicated to all conquerors, past, present, and to come, as well as in many other pictures of bloodshed and torture, he revealed a crude capacity for horrors, often rather theatrical than dramatic in feeling. Moreover, the hard style of painting he had learned from Gérôme divested his pictures of any technical attractiveness.

Repin (1844-)

The fruits of Parisian training grafted upon the Russian temperament are better shown in the portraits and figure subjects of Ilia Repin. He has painted portraits which are almost cynical in their objective naturalism, and the same pitiless, impersonal attitude towards facts characterises such pictures as "Men Towing a Ship Along the Volga," where the labour and the visages of the men are those of animals; "Ivan the Terrible," who has slain his son in a paroxysm of fury; and "The Cossacks' Jeering Reply to the Sultan," barbaric in its brutality. More sensuously barbaric is the work of the Moscow artist, Serov.

On the other hand, the vigorous objectivity of the school finds wholesomest expression in the Russian landscapes. There is little tendency towards the painting of moods of nature; and the scene, notwithstanding the breadth of the brush-work, is photographic in its literalness. But the strong truth of the portrayal, the brilliance of colouring in the crystalline clearness of the atmosphere, and the unconventionality of the composition, often crude, but always unaffected, give these landscapes, especially the snow-scenes, a rare capacity of stirring exhilaration.

SPAIN

Goya exerted no immediate influence on Spanish painting, which after his death maintained a routine of reflecting

the Classical and Romantic motives. In the sixties, however, appeared a painter who once more directed his countrymen to the study of painting as painting. This was Mariano

Fortuny (1838-1874)

Fortuny. During his sojourn in Rome, as the holder of the prix de Rome, war broke out between Spain and Morocco and he joined the army to paint a battle-picture. But instead he painted a series of Moroccan scenes. Thus he imbibed the spirit of light and colour and of animated and picturesque Naturalism; and his extraordinary technical facility, both in oils and water-colours, and with pen and pencil, now had a new field for its display. In 1869 appeared in Paris his "La Vicaria," or "Spanish Marriage." It represents the signing of the marriage contract; the scene being the vestry of a church, decorated and furnished in Rococo style, while the personages are attired in the costumes of Goya's time. Its piquant Naturalism and the brilliant skill with which the light was represented, playing on satins and velvets, and dancing from point to point of the profusion of ornamental detail, caused a sensation. It was followed by many other Rococo pictures, of which the best known is "The Choosing of the Model." Fortuny became the rage.

Among those immediately influenced by him were his countrymen, Eduardo Zamacois (1842-1871), Antonius Casanova (1847-), Raimundo de Madrazo (1841-), and José Villegas (1848-)—all painters of Rococo costume-pieces—and Martin Rico (1850-1908), who adapted Fortuny's crystalline and glittering style to the rendering of Venetian scenes.

The impetus thus given to Spanish painting produced also a vogue of large historical compositions, such as "Joanna the Mad" and "Surrender of Granada," by Francisco Pra-

dilla (1847-); "The Bells of Huesca," by Casado del Alisal (1832-1886); "A Barbarian Onset," by Ulpiano Checa (1860-), and "A Vision in the Colosseum," by José Benliure y Gil (1855-).

So far the modern movement of Naturalism had not been extended to the study and representation of present-day Spanish life. But at the Paris International Exposition of 1900 the Spanish section was dominated by two large canvases, in one of which life-size oxen were cooling themselves in water, while the other showed a group of women engaged in making a sail, on which the sun streamed in patches through a vine-clad trellis overhead. These were by Sorolla

Sorolla (1863-)

y Bastida, who has since made the sunny shores of Valencia his painting ground. Here he finds subjects among the bathers, as they disport themselves amid the ripples and swirls of blue water or on the sun-warmed sand; bright and happy scenes of light, colour, atmosphere, and movement.

Zuloaga (1870-)

Contrasted with Sorolla's narrow range of subject and purely objective motive is the work of his contemporary, Ignacio Zuloaga. The latter, an artist of more versatility as well as depth of purpose, has tuned his Naturalism to the great traditions of Velasquez and Goya, and thus acquired a technique altogether superior to Sorolla's. He paints with a fuller *impasto;* in more varied schemes of colour, distinguished alike by greater richness and subtlety. Moreover, his work reveals a great gift of characterisation, and often of trenchant psychological analysis. He excels in rendering phases of femininity, piquantly expressive; nor shrinks at times from maintaining the Spanish tradition of

IGNACIO ZULOAGA

MLLE. LUCIENNE BRÉVAL AS CARMEN

A brilliant example of colour, light and characterisation.

SEGANTINI

PLOUGHING IN THE ENGADINE

One of the few artists who has interpreted the solemn grandeur of mountain districts.

the *macabre* and horrible. A characteristic example is the picture of the opera singer Lucienne Bréval, in the second act of "Carmen," as she bows to the applause of the audience, while the glow of the footlights plays in bewitching fantasy over the deep blue, embroidered shawl in which her lithe form is swathed.

ITALY

The modern revival in Italy has followed rather closely that of Spain, and Fortuny has been its prophet. The historical canvas is represented in the art of Francesco Michetti (1851-), while Giacomo Favretto (1847-1887) and Tito Conti (1847-) are the most conspicuous exponents of the Rococo. On the other hand, Naturalism, in its treatment of present-day life, is the motive of Ettore Tito (1860-), whose work, however, is rather that of an illustrator than a painter. More painter-like are the figure subjects of Luigi Nono, Telemacho Signorini, and Alberto Pasini, while among portrait painters may be mentioned Cesare Tallone, Vincenzo de Stefani, Giuseppe Giusti, and, most brilliant of all his contemporaries, Giuseppe Boldini, whose portrait of Whistler is in the Brooklyn Museum.

A great deal of modern Naturalistic painting in Italy is characterised by a petty regard for the accurate representation of fabrics, lace, and other millinery details, and also by sentimentality and rather vapid prettiness in the choice and treatment of subject. This obvious bid for popularity tends to a tricky and meretricious technique. Representative of this tendency is Camillo Innocenti. A serious aim is apparent in the work of Lionello Balestrieri, whose picture "Beethoven" is well known through photographic reproductions, and in the figure subjects of Marius de Maria. The latter is also a very distinguished painter of landscape,

and, in fact, it is in the latter branch that much of the best painting appears. Among those who may be given special attention are Guglielmo Ciardi, Giuseppe Pelliza, Girolamo Cairati, Francesco Gioli, Luigi Gioli, Pietro Fragiacomo, and Luigi Nono.

Segantini (1866-1899)

But the most profound artist that modern Italy has produced is Giovanni Segantini. With a nature akin to Millet's he settled in the Alpine village of Val d'Albola, where, surrounded by great mountains, he studied the goings out and comings in of the seasons and the lives of the peasants and their herds and flocks. He planned a series of four large canvases, representing, respectively, Spring, Summer, Autumn, Winter, of which three were completed, the fourth being only partly painted at his death. No painter has so well realised as Segantini the impressive magnitude and solitude of mountain landscape. And the toilers and the incidents of toil partake of the vast seclusion. They seem to be but a somewhat more articulate expression of the nature which environs them. Occasionally, as in "The Punishment of Luxury," Segantini cast his thought into the mould of allegory; meanwhile, he varied his oil-painting with frequent crayon drawings, in which he exhibited his preference for largeness and simplicity of form.

GREAT BRITAIN

With the sixties a new impetus was given to Scottish painting by Robert Scott Lauder (1803-1869), who gathered about him a band of students. They included G. P. Chalmers, William McTaggart, John Pettie, Tom and Peter Graham, Hugh Cameron, John McWhirter, and William Quiller Orchardson.

T. C. GOTCH

A PORTRAIT

The artist is popular as the interpreter of phases of young girl life.

GEORGE CLAUSEN

THE MOWERS

A strong, earnest and truthful delineator of rural life.

Orchardson (1835-1910)

The last named, the most famous of the group, adopted a style of his own, in which the "design was pencilled on the canvas and lightly hatched out with strokes of the brush in fluid pigment, in a restrained scheme of golden tone, relieved by a few vivid notes of blue, green, and rose." His portraits, of which "Sir Walter Gilbey" is the masterpiece, are examples of trenchant characterisation, while his subject pictures represent a superior kind of illustration. The best known is "Napoleon on Board the Bellerophon," of the Tate Gallery.

Tom Graham caught something of the Pre-Raphaelite influence, his figure subjects being delicate and refined in conception, and rendered with a delightfully quaint naturalism. A deep and intimate sentiment distinguishes the pictures of Hugh Cameron, of which "A Lonely Life," representing an old woman in the dying light inserting the key into the door of a humble cottage, is the most famous.

In the early eighties Glasgow became the headquarters of a group of painters, which is known as the "Glasgow school." It owed much to the independent taste of some of the local collectors, and to the enterprise of two dealers, who imported examples of Delacroix, Corot, Rousseau, and Millet, and also of the Hollanders, who had been inspired by these French Romanticists. It was, in fact, the French influence that was now being introduced into British painting. The younger artists were inspired by the sight of these examples, and some set out to study in Paris. The return in 1884 of Alexander Roche and John Lavery stimulated the movement in Glasgow, which was further reinforced by the Edinburgh International Exhibition of 1886, in which the French and Holland Romanticists were hung in a separate room, and the young Scottish painters became acquainted with the work of Whistler. Henceforth the lat-

ter's influence was potent on the movement, and led to the knowledge later of Velasquez and Frans Hals.

From these the Glasgow artists learned the lesson that selection and concentration are the chief elements in distinction and style, and to some extent they acquired a preference for subdued harmonies of colour. Their search for truth to nature differed from that of the Pre-Raphaelites, in that they did not render details in relation to one another, but in relation to the whole, and unified their compositions by harmonious treatment of the colour values. A further distinction of their canvases was the notably decorative character of their compositions, and a general independence and originality in the choice and arrangement of the subject.

Among the best known of the group, besides Roche and Lavery, are W. T. Macgregor, J. J. Guthrie, George Henry, R. Macaulay Stevenson, E. A. Walton, E. A. Hornel, Harrington Mann, D. T. Cameron, James Paterson, T. Austin Brown, and Joseph Crawhall.

Simultaneously with this Glasgow movement, the influence of French Impressionism and of the plein-air painting was felt by certain men in England, who made their headquarters in the village of Newlyn, in Cornwall, and are known as the "Newlyn school." The leader of the group was Stanhope Forbes, whose wife, Elizabeth Forbes, is also a sterling painter. Other members were Frank Bramley, Norman Garstin, John de Costa, and, for a time, T. C. Gotch. The last named renders phases of girlhood and young womanhood in a tender vein of allegory; otherwise the characteristic of the school is its choice of subjects of familiar life.

Out of the Glasgow and Newlyn groups, reinforced by independent painters who were similarly influenced by Parisian technique, was formed "The New English Art

Club," the exhibitions of which have been what the Grosvenor Gallery Exhibition was to a previous generation—at once a protest against Academic routine and a rallying-ground for the younger and more ardent spirits. Among the names that have figured in these exhibitions are Charles Sims, H. H. La Thangue, P. Wilson Steer, William Orpen, Augustus John, D. Muirhead, Muirhead Bone, Albert Rothenstein, George Lambert, William Nicholson, Mark Fisher, C. J. Holmes.

Independent of groups, but one of the most significant of modern painters, is George Clausen.

This brief summary of present-day British painting may be concluded by a mention of three men, whose early deaths cut short careers of distinguished achievement and greater promise. One of these was Cecil Lawson (1851-1882), a Scot, whose landscapes, at once romantic and realistic, exhibit vigour of handling, largeness of feeling, and a sense of style. The Tate Gallery possesses "The August Moon." In the same collection is a "Fantaisie en Folie," by another Scotsman, Robert Brough (1872-1905), whose "Saint Anne of Brittany" and "'Twixt Sun and Moon" are in the Gallery of Modern Painters at Venice. The third of the trio is Charles Wellington Furse (1868-1904). He painted many portraits of exceptional style and power, but showed a special mastery in the decorative handling of large canvases. His "Diana of the Uplands" and "Return from the Ride" are two of the finest canvases of modern times, while his unfinished portrait of Lord Roberts, surrounded by Indian troops, which, like the others, is in the Tate Gallery, shows a superb handling of a very large and complicated problem. It is notable that he commenced his education under the Anglicised French artist, Alphonse Legros, at the Slade School.

GERMANY

The final step in bringing German painting into touch with life may be dated from the Munich Exhibition of 1879. On this occasion the Germans became acquainted with the work of the Barbison artists and with other phases of the modern Naturalistic movement, as represented in the works of Manet, Bastien-Lepage, and other French artists. Henceforward the movement took firm hold of the younger generation, and Munich became, as it has remained, the headquarters.

Liebermann (1849-)

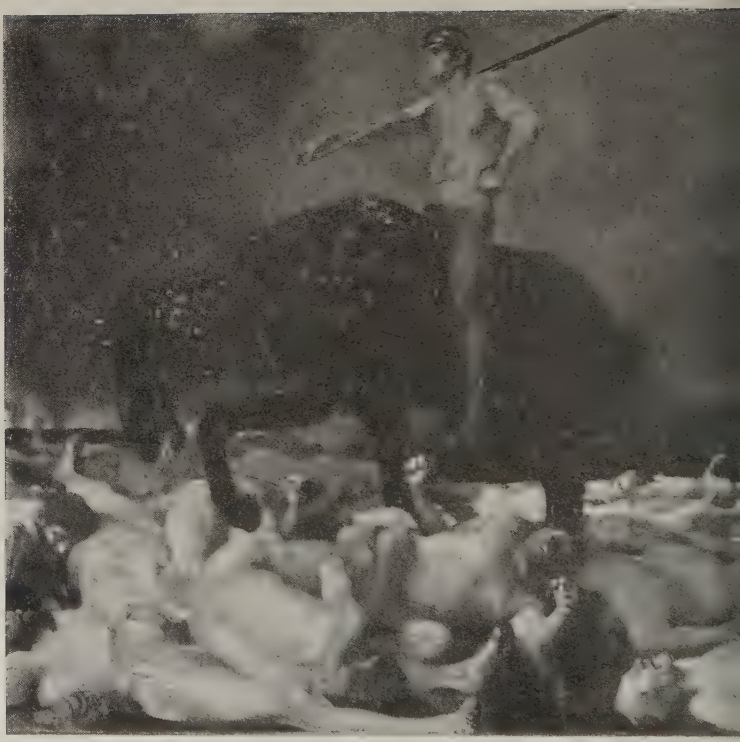
Meanwhile the change had been anticipated by a Berlin artist, Max Liebermann. After having felt the influence of Courbet, he visited Paris in 1872, and came to know the works of Millet, Troyon, Daubigny, and Corot. Later he visited Holland and worked for a time with Israels. Returning to Germany in 1898, he lived for six years in Munich, and then settled in Berlin. The character of his work is suggested by some of the titles of his pictures: "The Shoemaker's Workshop," "Bear Contest in Munich," "Woman with Goats," "The Flax-Spinners," "Courtyard of the Orphanage." Liebermann's most characteristic work is distinguished by "a monumental amplitude, a trace of something epical." As he himself says, "I do not seek for what is called pictorial, but I would grasp nature in her simplicity and grandeur—the simplest thing and the hardest."

In the Naturalistic development stand out such names as Franz Skarbina (1849-), Hugo Vogel (1855-), and Walter Leistikow (1865-). All of these are Berliners. Among the Munich painters are Bruno Piglhein (1848-1894), Albert Keller (1845-), by birth a Swiss, Baron von Habermann (1849-), Ludwig Herterich, Heinrich Zügel (1850-), Ludwig Dill

LIEBERMANN

THE NET MENDERS

Brings a new vigorous note of life into German painting.



FRANZ STUCK

THE CONQUEROR

An example of the artist's allegorical style, crude in sensation, rudely powerful.

(1848-), Adolph Hengeler (1863-), and Fritz Wahle (1861-). Of the latest generation may be mentioned the names of Fritz Erbe and Leo Putz.

The last two are members of a group of artists who style themselves the "Scholle." It was in its way an assertion of independence, and, in a measure, a protest against the older organisation, the "Secession," as the latter in its inception had been a protest against old-fashioned methods. To-day the pictures of the Secession wear an old-fashioned appearance, and it is only a question of time when a like fate will overtake most, if not all, the work of the "Scholle." In fact, these organisations, like others of the kind, may begin by being useful as rallying centres of progressiveness, but the inevitable march of events finds the progressive of yesterday in the rear of some younger and newer impulse.

Uhde (1848-1911)

Meanwhile, included in the "Secession" were artists whose Naturalism was used to some kind of ideal end. Such a one was Fritz von Uhde, distinguished for his religious pictures. In these he portrays the incidents of the life of Christ as taking place on the mountains and in the villages and homes of Bavaria. The Saviour is clothed in a tunic reaching to his feet; but the people who surround him are in the habitual garb of the Bavarian peasants. A tender, reverential feeling pervades such subjects as "Suffer Little Children to Come Unto Me," "The Sermon on the Mount," and "Lord Jesus, Be Our Guest," while they are painted in the modern technique, that realises the actual values and interprets the expressional capacity of light.

Another painter whose work depends for its expression upon luminarist qualities as well as form is Julius Exter (1863-), painter of "The Wave," a siren standing in

the water amid the blue haze of evening, and of "Paradise Lost," wherein two nude figures are cowering to the earth, while the yellow sunlight falls upon them.

Stuck (1863-)

A prolific and powerful painter is Franz Stuck, who has also distinguished himself as a sculptor and as a designer of furniture and other objects of industrial art. His range of subjects includes religious, classic, allegorical, and modern pictures. At times his forms are grim and immobile, at other times abounding with joyous health; always plastic, large and simple, with a suggestion as of primitive, even brutal, nature. Meanwhile, to his powerful and fluent rendering of form he adds a skill in colour and the rendering of light.

Klinger (1857-)

Akin to Stuck's, but of a more profound and subtle psychology, is the work of Max Klinger. He is a thinker, poet, and musician, as well as painter; varying in subject from what is lovely to what is terrible, from scenes of Hellenic beauty or of the witchery of German forests to naturalism of the Zola type or to a fancy as demoniacal as Goya's.

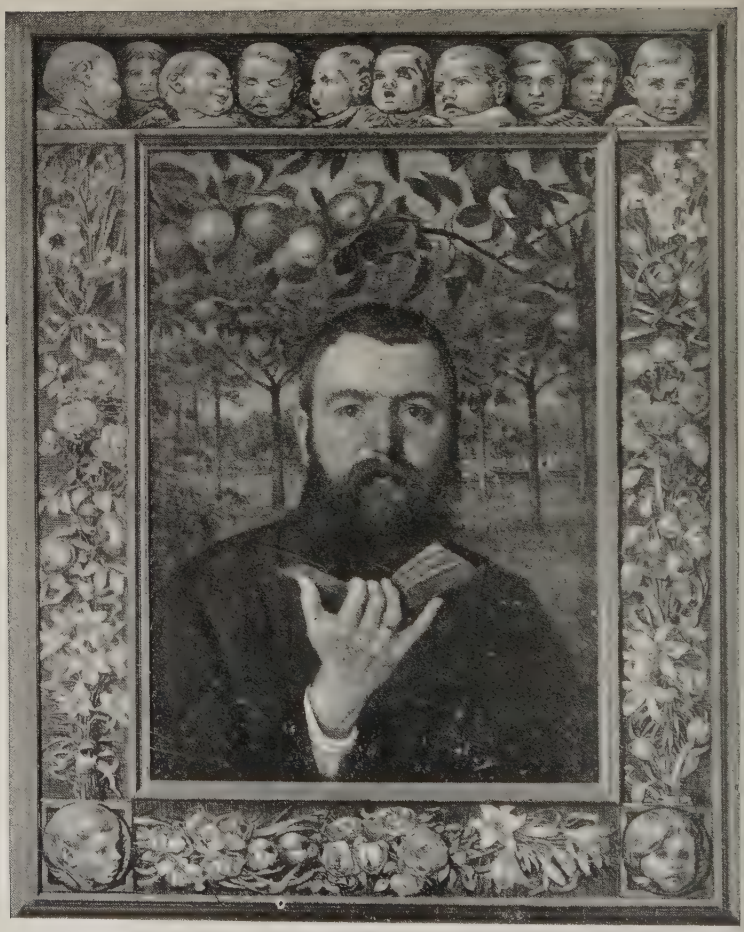
Böcklin (1827-1901)

Very Teutonic in the quality of his imagination is Arnold Böcklin, who was by birth a Swiss. He drew from Classic sources, as in "Pan Startling a Goat"; reproduced the mediæval German's invention of weird forms, as in the long-necked creature that inhabits the sunless hollow of the "Rocky Chasm"; created mermaids and other creatures of the sea in all the wholesome joyousness of light and movement; pictured the mystery of worship in "A Sacred Grove," or the solemnity of the tomb in "The Isle of the Dead."

BÖCKLIN

CHAMPS-ELYSÉES

An example of the mingling of classical and romantic in the artist's imagination.



HANS THOMA

PORTRAIT OF HIMSELF

The painter of many lovely idyls of country life.

Marées (1837-1887)

Another artist of imagination was Hans von Marées, who was not known beyond the limits of a small circle of admirers until after his death. He was opposed to painting from the model. "If I paint a pug true to nature," he would say, "I have two pugs, but not a work of art." Consequently the drawing of his figures offends a student of the schools; it is considered "childish." But his aim was pictorial decorative effect, and in such work as "The Hesperides" and "Three Youths"—the one showing three female nudes, the other three male nudes, placed against a landscape of slender tree stems and water with winding banks—he proved a capacity for grand design in decoration that in his day perhaps only Puvis de Chavannes surpassed.

Thoma (1839-)

One other artist may be mentioned, Hans Thoma, who has lived a life of quiet work in Frankfort. He painted a bust portrait of himself, the eyes gazing at us, while one hand holds near his tawny beard an old choice volume. The head is seen against a delicately painted orchard scene, with rosy and yellow apples peeping from the leaves, and the whole is enclosed in a frame decorated with flowers and fruit and children's faces. The naïveté, earnestness, and love of simple beauty that characterise the picture, the delicate regard for detail, and the genuine decorativeness are eloquent of the spirit and quality of all his work. The sentiment of the figures is sweet and fresh as the flower-starred German meadows, or as tenderly pensive as the hushed forest scenes in which he places them. Everything is idyllic in the simplest, rustic, fragrant, child-like way.

PAINTING IN AMERICA

SUPPLEMENTARY SUMMARY

While the spread of painting in America renders it impossible in a book of this character to do justice to the subject, the student may reasonably expect that at least a few of the important painters should be mentioned. Hence this chapter, which is necessarily scrappy and incomplete.

The modern landscape movement, initiated by George Inness, has grown in extent and achievement until to-day landscape forms perhaps the most significant branch of painting in America. In response to influences gained by students in France, it has followed in a general way two tendencies: on the one hand, tonal, on the other, plein-air, or open air. Barbison's example is responsible for the earlier; the later Impressionistic movement, for the other.

A picture is said to be tonal or based on tonality when the artist has adopted some one hue of colour or a contrast of two as his main motive, and then repeats the hue or hues in a variety of tones, introducing also other hues of colour sparingly and modulating their tones in subordination to the main theme. This result is a harmony of tonal relations, which may or may not reproduce the actual hues of the landscape. As a rule it does not, and represents a transposition of nature's hues into a more or less arbitrary scheme of colour. While it may seem unsatisfactory to those who base their standard of practice or appreciation on a strictly Naturalistic basis, it represents a perfectly legitimate pictorial convention, which was used by the great landscape painters of Holland, as well as by the artists of the Barbison-Fontainebleau school. The pictorial

GEORGE INNESS

METROPOLITAN MUSEUM OF ART, N. Y.

THE DELAWARE VALLEY

Panoramic and rather distracting in detail, but already suggestive of the poetic charm of his later work.

HOMER D. MARTIN

VIEW ON THE SEINE

ALEXANDER H. WYANT METROPOLITAN MUSEUM OF ART, N. Y.

FORENOON IN THE ADIRONDACKS

Illustrates the truth and poetry of the artist's transcript from nature.

WINSLOW HOMER

METROPOLITAN MUSEUM OF ART, N. Y.

NORTHEASTER

A fine example of the artist's ability to

motive being uppermost, the tonalist is usually very careful to make his composition decorative. Moreover, the principle lends itself readily to poetic expression.

Among American tonal landscapists the following may be mentioned: Alexander H. Wyant, Homer D. Martin, Robert C. Minor, Ralph A. Blakelock, Albert Ryder, Henry W. Ranger, and George H. Bogert.

The principle of plein- or open-air painting is the realisation of the actual hues of nature, in their actual environment of lighted atmosphere. The painter emulates the action of light in its tendency to effect a harmonious relation of the various hues. He observes and renders light values instead of inventing tonal values. The principle introduces luminosity and vibration into the picture, so that such canvases are apt to be higher in key than the tonal ones. Moreover, it admits of a superior subtlety in value relations.

A leader, even among the French, in this new movement was Alexander Harrison, whose earliest example was "Arcadia," in which the sunlight filters through the foliage of apple-trees and dapples the nude forms of some girls with glowing patches of luminosity. It was followed by "The Wave," now in the Pennsylvania Academy, in which for the first time the actual hues of water as affected by nature's light were analysed and reproduced, with the result that the picture suggested also the movement of the water with a truth never before achieved. This principle of light values has captured not only almost all the landscape painters in America, but most of the later figure and portrait painters. In the direction of subtlety it has been carried farthest by John H. Twachtman.

The student must note that the principle is applied with a good deal of elasticity. Originally the painting was done in the open air. Some artists still practise this method,

while others make studies in the open air, but actually paint, or at least complete, the picture in the studio. Hence there is a wide range of difference in the degree in which landscapes emulate the facts of nature. Another difference is uppermost in the artist's motive, according as he lets the facts speak for themselves, and is satisfied with a purely objective rendering of his subject, or makes the latter interpret his own mood of feeling. In the latter case, again, the differences are multiplied by the various personalities of artists and the varying quality of their sentiment. It will generally be found that the painters of moods of feeling are more careful to make their compositions decorative than are the objective painters.

A phase of the original open-air movement, represented in some of the Impressionists, was the use of the "divided colour," which has been already explained. While the principle involved in this is put into practice in a greater or less degree by many American painters, it has been most consistently and successfully pursued by Childe Hassam, whose work illustrates the qualities of subtlety, luminosity, and suggestion of atmospheric vibration that the process is capable of realising.

Some of the men whose work is well known are: J. Francis Murphy, J. Alden Weir, who is also a figure painter of refined distinction, Dwight W. Tryon, Louis P. Dessar, Birge Harrison, Horatio Walker, whose landscapes involve figures, horses, cattle, and fowls, Charles H. Davis, Emil Carlsen, Leonard Ochtman, W. L. Lathrop, Frederick W. Kost, Charles Warren Eaton, Bruce Crane, Carleton Wiggins, F. Ballard Williams, W. E. Schofield, Gardner Symons, Albert L. Groll, George Bellows, Cullen Yates, Daniel Garber, Edward W. Redfield, Ernest Lawson, Willard L. Metcalf, Eduard Steichen, John C. Johansen, and Walter Nettleton.

GEORGE DE FOREST BRUSH

METROPOLITAN MUSEUM OF ART, N. Y.

IN THE GARDEN

Characteristic of the grave feeling of the artist.

ABBOTT H. THAYER — METROPOLITAN MUSEUM OF ART, N. Y.

YOUNG WOMAN

A good example of this artist's type of pure, fine womanhood.

JOHN W. ALEXANDER METROPOLITAN MUSEUM OF ART, N. Y.

STUDY IN BLACK AND GREEN

This costume is yellow with black stripes, the whole treated with charming suggestion of improvisation.

ARTHUR B. DAVIES

METROPOLITAN MUSEUM OF ART, N. Y.

DREAM

An illustration of this artist's mingling of the figure and landscape to express an emotional

Among the painters of marines, which in certain cases involve figures and shipping, the chief name of the older generation is that of Winslow Homer (1836-1910). His work is of varied merit, but the finest examples are profoundly impressive records of the weight and movement of ocean water. Living representatives of this branch of painting are: Henry B. Snell, Charles H. Woodbury, Frederick Waugh, Paul Dougherty, and C. H. Fromuth.

A list of portrait painters will include William M. Chase, Cecilia Beaux, Irving R. Wiles, Joseph de Camp, Edmund Tarbell, John W. Alexander, Kenyon Cox, Louise Cox, Robert Henri, August Franzen, Lydia Field Emmet, Wilton Lockwood, Thomas Eakins, William Glackens, and Frank W. Benson.

Until comparatively recent years the encouragement given to figure painting, except in the direction of mural decoration, has been comparatively small, especially in the department of the nude. Among painters of the latter are three deceased artists, Benjamin Fitz, Wyatt Eaton, and Walter Shirlaw; Edward E. Simmons, George R. Barse, Robert Reid, Kenyon Cox, Joseph de Camp, Elihu Vedder, R. V. V. Sewell, Henry B. Fuller, Sergeant Kendall, Albert Herter, F. K. Frieseke, Lillian Genth, E. Irving Couse in Indian subjects, and Arthur B. Davies in subjects of symbolic abstraction.

George de Forest Brush, who began by painting Indian subjects, has since devoted himself to portrait groups of his wife and children. Abbott H. Thayer's subjects of young women and children usually involve an allegorical motive. Thomas W. Dewing paints femininity in subtilised schemes of colour. Edmund Tarbell in his interiors emulates, with a modern hand and eye, the charm of Jan Vermeer. Gari Melchers, who worked for many years in Holland, exhibits

a style full of character and uncompromisingly Naturalistic in its tendency towards elaboration of detail. William M. Chase, in addition to landscapes, portraits, and still-life, is a skilful painter of interiors. Frank W. Benson, Mrs. Johansen, and the late Louis Loeb are known for their groups in the freedom of air and sunlight. The late Frank D. Millet was at his best in humorous *genre;* the late Edwin A. Abbey in subjects drawn from poetry and history; while Hugo Ballin paints mythological or allegorical themes. Howard Pyle and, in his easel pictures, Charles Y. Turner identified themselves with subjects of Colonial times. Charles W. Hawthorne, who began with broadly painted scenes of fishermen and fish, now interprets a sentiment of quiet abstraction with a rare refinement of colour. F. Luis Mora is known for his lively scenes of Spanish and society life; while among those who have drawn their subjects from the street life of New York are William G. Glackens, John Sloan, George Luks, and Jerome Myers. The life of the plains has furnished subjects to Gilbert Gaul and the late Frederic Remington. The late Eastman Johnson, the late C. F. Ulrich, the late Edgar M. Ward, and the late John G. Brown have been the best known exponents of American *genre.* Incidents from the Bible have occupied H. O. Tanner.

Boston had commissioned mural decorations for its Public Library even before the Chicago Exposition of 1893. But the latter gave a great impetus to this branch of painting, which was carried forward by the opportunities afforded in the embellishment of the Library of Congress, until now it has become quite customary to include mural paintings in the design of federal, state, and municipal buildings. The artists who have figured most prominently in the movement are John La Farge, Edwin H. Blashfield, Kenyon Cox, Edward Simmons, H. Siddons Mowbray, Robert Reid, Will

T. W. DEWING METROPOLITAN MUSEUM OF ART, N. Y.

THE LETTER

Extremely subtle in colour values and in the quality of its expression.

JULIAN ALDEN WEIR — METROPOLITAN MUSEUM OF ART, N. Y.

IDLE HOURS

Most interesting composition and a beautiful study in light, the latter having a large share

KENYON COX

MINNESOTA STATE CAPITOL

LUNETTE

A characteristic example.

PUVIS DE CHAVANNES

SAINTE GENEVIÈVE MARKED WITH THE DIVINE SEAL

Showing how the artist could render the beauty of distance and yet secure an effect of flatness in his composition.

H. Low, Albert Herter, John S. Sargent, Edwin A. Abbey, H. D. Walker, Elihu Vedder, C. Y. Turner, R. V. V. Sewell, Walter Shirlaw, G. W. Maynard, Frank W. Benson, John W. Alexander, William B. Van Ingen, the late Robert Blum, and Miss Violet Oakley.

FRENCH PAINTING

SUPPLEMENTARY SUMMARY

In previous chapters we have traced the main currents of the modern development of painting. The object of this one is to allude to a few out of the mass of modern artists, not yet mentioned, with whom the student should be familiar.

Besnard (1849-)

One of the most brilliant is Paul Albert Besnard, who has combined the love of light and colour which he derived from the Orient with a great skill in the rendering of values. He was one of the first to essay the problem of uniting in one picture the effects of natural and artificial light, an example of it being his "Femme Qui se Chauffe," in the Luxembourg. His pictures are marvels of subtle and sensuous luminosity, and he has attempted to work out the same problems of light in mural decorations, witness those in the Sorbonne.

Other decorators are Paul Baudry (1828-1886), whose work in the Paris Opera House shows him to have been a skilful adapter of the principles of composition adopted by the Italians of the sixteenth century. The greatest and most original decorator of the century was Pierre Puvis

Puvis de Chavannes (1824-1898)

de Chavannes. A visit to the Panthéon in Paris, where his work can be studied alongside that of other painters, gives the readiest chance of realising the difference between paintings that are really decorative and those which are merely pictorial on a large scale. Those of Puvis

MAURICE DENIS

DECORATION

A section of blue sky, bright green grass, white blossoms and costumes, and some tender rose and lavender violet.
Very fresh and virginal.

CAZIN

HAGAR AND ISHMAEL

One of the early Bible subjects, before the artist became identified with pure landscape.

will be found to have a fitness to their purpose which suggests that they have grown into their place upon the wall. The secret is the simplicity and largeness in the disposition of "full" and "empty" spaces in the design of the composition, the reduction in the number of planes and the flat modelling of the forms, the last being secured by contrasts of values instead of by light and shade. The example of Giotto led him to work for these qualities, and the modern study of values assisted him to achieve them. His "Peace" and "War," in Amiens Museum, are early examples before he had set himself to eliminate and simplify. His masterpiece is the "Hemicycle" of the Sorbonne. Fine examples are to be found in the Hôtel de Ville in Paris, and in the Public Library of Boston.

Among those who have been influenced by Puvis none has shown himself more original than Maurice Denis.

An important figure in the development of French landscape was Jean Charles Cazin (1840-1901). He carried forward the poetry of the Barbison school, and at the same time expressed it in a manner more Naturalistic and by means of the lessons in values taught by the Impressionists. While the sentiment of his work is feminine in character, that of André Dauchez has an austere virility. The landscapes of Émile René Ménard, with or without the presence of beautiful nude forms, have a quality of deeply expressive lyricism; while Charles Cottet, in Brittany scenes with figures, strikes a more dramatic and poignant note.

Henri le Sidaner renders by a method of separate spots of colour the tremulous vibration of evening and moonlight scenes.

An artist whose importance is too generally overlooked is Honoré Daumier (1808-1879). His oil paintings were few, one of the best being "Le Wagon de Troisième Classe," owned in America by Mr. Borden. His work consisted

chiefly of drawings done for *Charivari* and other Parisian journals. These are distinguished by an intense virility of characterisation, rendered in a manner of plastic simplicity with very expressional use of line. He was, in fact, a master of the "grand style," notwithstanding that it was expounded on caricature and ephemeral subjects. His influence was felt by Millet among others, and has done much to maintain a high standard in French draughtsmanship. He is also a link in the chain of development of expressional, as contrasted with representative art.

For, while the main tendency from Courbet's time, through that of the original Impressionists, was in the direction of objective Naturalism, another current of motion has been interwoven with it. It is one involving an appeal to the imagination. It appears in one form in Gustave Moreau (1826-1898), who worked most readily in water-colour. He is represented by many examples in the Luxembourg, among them being such as "The Apparition," a variation on the theme of Salome. The costume of the dancer scintillates with gems, while the surroundings are lustrous with ornament. Here, as in all his work, Moreau relies upon sense-stimulation to affect the imagination.

Carrière (1849-1906)

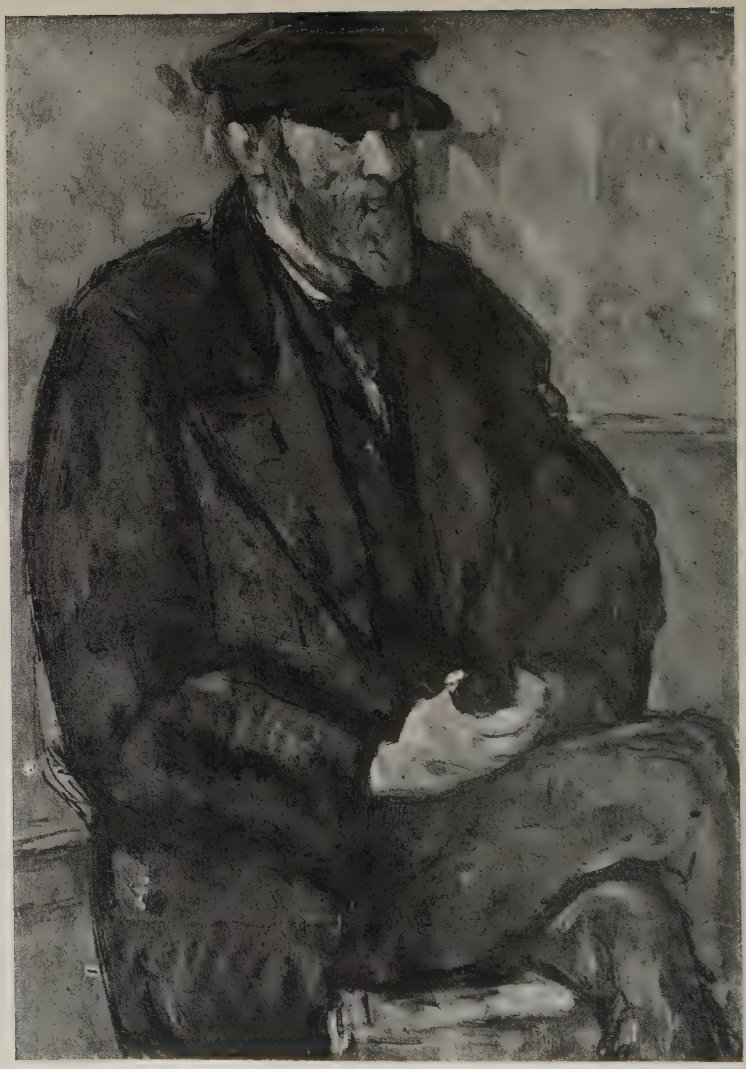
The very opposite appears in the visions of life created by Eugène Carrière. He gives to form a plastic reality such as is wanting in Moreau, but immerses the forms in an embrowned, misty atmosphere, out of which only parts of the forms emerge into view—those parts on which depends the expression, for example, the head and hands of the mother as she nurses her child. The result is that the imagination, detached from sense suggestion, is spiritualised.

CARRIÈRE

LUXEMBOURG

FAMILY SCENE

A vision evoked from a penumbra of brownish grey atmosphere.



CÉZANNE

PORTRAIT

One of the artist's intensely concentrated and impressive interpretations of every-day humanity.

Cézanne (1839-1905)

A somewhat similar heightening of the imagination is aroused by the art of Paul Cézanne, the difference being that in his case there is no appeal to emotions, and the imagination is not spiritualised but intellectualised. Whether it was a figure or a landscape which he chose for subject, it was not the visual impression that he tried to record. He subjected the impressions of the eye to a close logical analysis, in order to discover how the shapes, positions, and relations of the objects before him affected the mind; having thus clarified the impression by this intellectual process, he set down the results of his reasoning in the most succinct form, eliminating everything that might lessen the acuteness of the intellectualised sensations. His process of simplification and coördination was not a product of feeling, but of reasoned certainty. It was his objection to Impressionism that it depended too much on feeling; further, that it flattened the forms, as the result of depending on the eye, whereas we *know* that the forms and the space they occupy have depth, and it is depth in nature and in art which so stimulates the imagination. Accordingly, he asserted that it was not because Impressionists treated everyday subjects that so many of their pictures are banal as compared with the works of the old masters, but because they had merely recorded the impression of the eye, and had not subjected it to intellectual analysis. It was only by the latter means that, to quote his own words, modern painting "can build a bridge across conventional routine, by which Impressionism may return to the Louvre and to the life profound." His own figure-pictures represent quite commonplace people, his landscapes ordinary scenes, and yet, as you come to know them in the originals, they exert a profound impression. Meanwhile, Cézanne did not profess to have built the "bridge" which was needed to elevate

modern art. "I am too old," he said, "I have not realised, I shall not realise now. I remain the primitive of the way which I have discovered." It is so that artists of the latest cast of thought regard him.

Matisse (1862-)

Among those who have tried to realise the path which he discovered, the most conspicuous is Henri Matisse. He and his pupils, and others for whom he is not responsible, have been dubbed the "wild men," and the greater part of their work justifies the name. For one and all are groping. Cézanne used to say that the basis of all art is instinct; he might also have added that the same is the basis of all life. It is true to the verge of truism. But the value of the truth depends on its application. Cézanne submitted the results of his instinct to processes of reasoning with the avowed object of reconciling his intellectualised sensations with the great art of the past. The majority of his followers, on the contrary, reject the traditions. Most of them attempt to leap back to a condition of primitive instinct; a few leap forward to abstractions of purely and exclusively intellectualised sensations. It is the distinction of Matisse that, while he began by making the backward leap to primitive instincts, he has since been engaged in trying to intellectualise the results. One of his latest works has been the painting of two very large decorative panels, embodying the idea of Music and the Dance.

His problem, as he saw it, was primarily to produce a decoration, something handsome by reason of its colour and the pattern of the forms against the open spaces; secondarily, to make a composition which should not represent nude persons dancing and singing, but should suggest to the imagination the abstract sensations of Dance and Music. He set his forms, therefore, on the knoll of a green hill,

against a blue sky, and painted their nude flesh an almost uniform vermilion. Most people are shocked, because they have the habit of making naturalistic representation the standard of their approval or disapproval of a picture. Others, accepting the artist's premise that the painting shall be a decoration, calculated to stimulate abstract sensations, get over the shock and discover both the handsomeness of the design and its expressional power.

They go even further: they believe that, apart from the merits or demerits of these particular canvases, the principle involved in them is destined to be the salvation of modern painting. Too long it has indulged on the one hand in pseudo-idealism (Classicalism), and on the other in the effort to make a spade look like a spade (Naturalism); its hope for the future lies, firstly, in the picture being decoratively beautiful; secondly, in its reliance upon the expressional rather than the representative qualities, not upon the concrete facts of eyesight, but the abstract suggestion to the imagination. Whether this belief is justified and how it is to be realised time alone will show.

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